

THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

# SASNKRIT POETESSES

PART B. ACC. 1662

VAIDYANĀTHA-PRĀSĀDA-PRASASTI,  
ATTRIBUTED TO DEVAKUMĀRIKĀ AND  
SANTĀNA-GOPĀLA-KĀVYA  
BY LAKSMĪ RĀJNĪ

*Edited with English Introduction, notes, etc.*

BY 1662

Jatindra Bimal Chaudhuri, Ph.D. (London),

Professor, City College and Lecturer, Calcutta University ;  
formerly, Lecturer at the School of Oriental Studies,  
London ; editor of the Series (I) *Samskrita-Dūta-*  
*Kāvya-samgraha* (II) and *The Contribution*  
*of Bengal to Smṛti Literature* ; author  
*of the Position of Women in the*  
*Vedic Ritual*, *A Catalogue of*  
*Sanskrit and Prakrit Books*  
*at the India office*  
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*etc., etc.*

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To

The revered memory of the late

**Rev. W. Sutton Page, B.A., BD., O.B.E.,**

*formerly Reader in Bengali at the School of  
Oriental Studies, London University.*



## PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the Vaidyanātha-prasāda-praśasti, attributed to Devakumārikā and the Santānagopāla-kāvya of Lakṣmī Rajñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Lakṣmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prasāda-praśasti and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS. of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the imformations given in the Vaidyanātha-prasāda-praśasti and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot-notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers.

Thanks are due to Dr. H. N. Randle, M.A., D. Phil., Librarian, Indian office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts.

University of Calcutta }  
December, }  
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## INTRODUCTION

### *Description of the MS. of the Vaidyanātha-prasāda-praśasti*

The MS. of the Vaidyanātha-prasāda-praśasti consists of ten sheets of foolscap paper written in Devanāgara on one side only. 26 lines in a page. It was copied by Rūpabhadra, son of Govardhana, in Samvat 1775 i.e. 1719-20 A.D. It is complete but much discoloured. The MS. is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous; as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post-colophon records the date of the MS. as Samvat 1775 i.e. 1719-20 A.D. :—

पञ्च-हौप-सुनीन्दु-सम्मित—शरच्छक्लासितांद्रौद्रजा ?  
चत्वे सूर्य-सुतान्विते हिजवरो गोवर्धनस्यालजः ।  
प्रत्यर्थि-चितिभृत्-पराजय-कर-श्रीमण्डित...  
...पामतरेश्वरस्य वचनाच्छौरूपभट्टोऽलिखत् ॥

### *Authorship of the Vaidyanātha-prasāda-praśasti.*

The verses entitled Vaidyanātha-prasāda-praśasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmahopādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol. IV, History and Geography, p. 13, MS. No. 3086. Although the MS. is very corrupt, still all the five colophons are legible and clear. Out of the five colophons, the colophon to the third prakaraṇa, viz. the Dāna-praśamsā-prakaraṇa<sup>1</sup>, indicates nothing regarding the authorship of the work ; of the remaining four, two, viz. those of Cantos I<sup>2</sup> and V<sup>3</sup>, show that the Inscription was not composed by Devakumārikā while the remaining two, viz., those of Cantos II<sup>4</sup> and IV<sup>5</sup>, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below.

The colophon to prakaraṇa I runs as follows :

इति देवकुमारिका-नाम-राज माट-कारित-वैद्यनाथ-प्रासाद-प्रशस्तौ वंश-वर्णनम् । Now, the compound देवकुमारिका...प्रशस्तौ may be expounded as follows :—... राजमाला कारितः ; ताटशः वैद्यनाथ-प्रासादः....। Or,... राजमाला कारिता ; ताटशी-वैद्यनाथ-प्रासाद-प्रशस्तिः ; तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā ; for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc. ; and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha. Similar is the case with the colophon to prakaraṇa V. But with regard to the colophons to Cantos II and IV, the word कृत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha-prasāda-praśasti was composed by Devaku-

- 
- |          |          |          |          |
|----------|----------|----------|----------|
| 1. P. 30 | 2. P. 16 | 3. P. 46 | 4. P. 23 |
| 5. P. 38 |          |          |          |

mārikā herself or otherwise. The colophon to Canto II is as follows :— इति देवकुमारिका-नाम-राज-माटः कृत-वैद्यनाथ-प्रासाद-प्रशस्तौ...हितीय-प्रकरणम्। Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति। If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā ; for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above ascription. Throughout the work there is no mention that Davekumārikā composed the praśasti. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person ; everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārikā. The octad at the end of the fifth prakarana is expressly stated to have been composed by Hariścandra<sup>1</sup> and it

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I. V. 142, p. 46.

seems that the remaining portion of the Prāśasti was really composed by a Brāhmaṇa poet Srinivāsa Rāya who, as mentioned in the fourth parakarāṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (तत्पुत्र-कर्माणि कविः कथचित् संख्या विधातु निषुणीपि नेष्ट)³ and who was responsible for making the consecration ceremony a success.<sup>4</sup>

Still we thought fit to publish the Vaidyanātha-prasāda-prāśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too, is important for the History of Rajputana of the eighteenth century.

#### *Life and Date of Devakumārikā.*

Devakumārikā was the wife of Rāṇā Amarsimha, daughter-in-law of Jayasimha and mother of Samgrāma-simha of Chitor and Candrakumārikā<sup>5</sup>. She was the daughter of Sabalasimha and sister of Sultānasimha<sup>6</sup>. She flourished between the second half of the seventeenth and the first half of the eighteenth Century. Her son was coronated in 1710-11 A. D.<sup>5</sup> and as a widow, she consecrated the temple of Vaidyanātha in 1716 A. D.<sup>6</sup>

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1. V. 13, p. 39.
  2. V. 14. p. 39.
  3. V. 109. p. 38
  4. Verses 100-101, p. 35
  5. V. 50, p. 17
  6. V. 133, p. 45.

*The subject-matter of the Vaidyanātha-prasāda praśasti*

The Inscription is complete in five prakaraṇas called (1) Vamśa-varṇana, (2) Samgrāmasimha-paṭṭabhiṣekādi, (3) Dāna-praśamsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration ceremony of the temple of Vaidyanātha in the Samvat year 1772 i.e. 1716-16 A. D.<sup>1</sup> The first prakaraṇa, as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devakumārika. The succession of kings as given here is as follows :—

Bāpā Rāwal	Bhimasimha
	[died 1303 A. D.]
Rāhappa Rāṇa	Jayasimha
[1201 A. D.]	
Narapāla	Lakṣmaṇasimha
	[1313-14 A. D.]
Dinakara	Arisimha
Yaśahkarāṇa	Hamira [1327 ?—1365
	— A. D.]
Nāgapāla	Kṣetrasimha [1365 ?—1352]
Pūrṇapāla	Lakṣa [1382—1422 1397 ?]
Pr̥thvīmallā	Mokala [1422 or 1397—1433]

Kumbhakarṇa	(alias Kumbhā [1433-1468])	Karna	[1621-1628 A.D.]
Rāyamalla <sup>1</sup>	[1468-1473]	Jagatsimha	[1628-1654 A.D.]
Samgrāmasimha I	(alias Sāmgā <sup>2</sup> [1509-1530])	Rājasimha	[1654 A.D.-1681 A.D.]
Udayasimha [II] (alias Uda)	[1537 ? or 1541 ?-1571]	Jayasimha	[1681-1699-1700 A.D.]
ratāpasimha	[1571- 1597 A. D.]	Amarasimha	Devakumārikā [1699-12 A.D.-1711-1712]
Amrarasimha	[1597- 1620 A. D.]	Samgrāmasimha II	[1711-12 A.D. —1734-35 A.D.]

(1) Udayasimha (Uda) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1568 A.D. and ascended the throne. He reigned upto 1573 A.D. He was succeeded by Rāyamalla. For accounts of Maharāṇā Kumbha, see Archaeological Survey Reports of India, vols. VI for 1172-73 and XXIII for 1883-84 A.D. and the Annual Report for 1907-8 A.D.; A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavanagar Inscriptions; Gazetteer of Udaipur by Major K.D. Erskine; The Bombay Gazetteer, vol. I by J. M. Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928; The Rasika-priyā by Kumbha on the Gitagovinda (NSP. ed.); The Ekalinga-māhātmya,

The historical incidents referred to in the first prakarana, in short, are as follows :—The title Rāṇā was first used by Rāhappa and since then it is being used by all the subsequent Rāṇās<sup>1</sup>. Udayasimha, son of Samgrāmasimha, built the beautiful city of Udayapura<sup>2</sup>. Pratāpasimha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas abandoned it<sup>3</sup>; he stood most valiantly

partly composed by Rāṇā Kumbha (unpublished); The Eklingaji Temple Inscription of Maheśvara, court-poet of RaiMal, in 100 verses (A.D. 1489), published in the Bhavanagar Inscriptions, p. 117; Jawar Inscription of the Temple of Ramaswami (A.D. 1497)—in three pieces containing 40 verses); The Rājapraśasti (A.D. 1676)—containing 24 cantos, engraved on 25 slabs—summarized in the Rajputana Museum, Ajmer, for 1917-18 A.D., pp. 2-3. In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A.D.).

2 : p. 16. The three successors of Samgrāma are his son Ratnasimha, Vikramajit and the bastard Vanavira ; but they have not been mentioned in this list.  
See foot-note 1, p. 10.

Ratnasimha II : Vikrama Samvat 1584-1588

Vikramāditya : Vikrama Samvat 1588-1593

Vanavira                "                "                1593-94

i.e. 1537 A.D.

For the Rāṇās of Mewar from Guhila down to the surviving one, see Appendix I.

1. V. 10.    2. V. 33.    3. V. 34.

against Akbar<sup>1</sup> and fought against him till the end of his life. Jagatsimha, son of Karna, built up a massive and high temple of Viṣṇu in front of the royal compound<sup>2</sup>. His son Rājasimha excavated the lake Rājasamudra for the good of his people and captured Malpur<sup>3</sup> on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasimha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame<sup>4</sup>.

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rāṇā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare<sup>5</sup>. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparallelled success. Dinakara was called so because he had the lustre of the sun. The name Yaśahkarṇa<sup>6</sup> was significant as the fame of the Rāṇā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants<sup>7</sup>; Pūrṇapāla because he governed his kingdom for the complete happiness of people<sup>8</sup>, and Pr̥thvīmalla, because he

1. V. 35. 2. V. 38, p. 13.

3. Verses 39-40, p. 13.

4. Verses 44 ff., pp. 15-16.

5. रणे साधु इति राणः ।

6. Written Yaśakarna on the MS. evidently for the sake of metre.

7. V. 15. 8. V. 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him<sup>1</sup>. Bhuvana-simha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels. Bhima-simha was simply a terror to his enemies as Bhima was<sup>2</sup> and Jayasimha is reported to have made Victory a permanent factor of his life<sup>3</sup>. Lakṣmaṇasimha resembled Rāma's younger brother Lakṣmaṇa as he defeated his enemies resembling Meghanāda. Arisimha's feet were adorned with the gams of the elephants of vanquished kings<sup>4</sup>. Lakṣasimha instantaneously made a gift of a lakh (Lakṣa) of coins<sup>5</sup>, and defeated his enemies hundred thousand i.e. lakh times. The 'Ma' of Rāṇā Mokala means 'Viṣṇu' and the 'U' means Śiva; the Rāṇā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart<sup>6</sup>. Rāṇā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarṇa, constantly devoted to the enemy of Kumbhakarṇa i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc.<sup>7</sup> Rāyamalla was a champion warrior and no malla or wrestler was a match for him<sup>8</sup>. Amarasingha, son of

1. V. 17. 2. V. 19.

3. V. 20. 4. V. 22. 5. V. 26.

6. V. 27. 7. See Vv. 28-29 and the f. n. 2, p. 9.

If the reading be taken as कुम्भ-दान, it could simply mean गज-दान which is one of the principal gifts.

8. V. 30.

Pratāpa, outdid even the gods and his son Karṇa rivalled even Karṇa in the award of gifts<sup>1</sup>.

The second prakarana of the Vaidyanātha-prasāda-praśasti begins with a description of the coronation ceremony of Samgrāmasimha<sup>2</sup> which took place in Jyaiṣṭha, Saṃvat 1767 i.e. 1710-11 A.D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Samgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Samgrāma in his fight against the Mewatis. In the battle both Samgrāma and his enemy Dalelakhān were killed. At the end, however, the Rāṇā was victorious<sup>3</sup>.

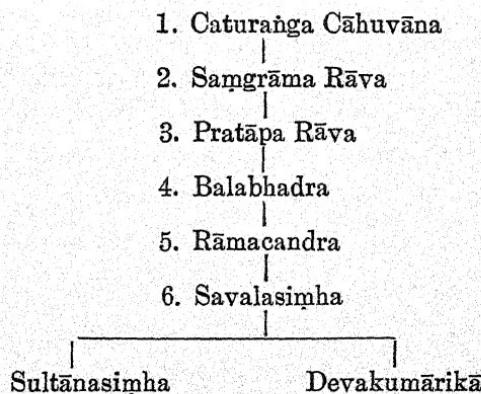
By and by Rāṇā Samgrāmasimha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts<sup>4</sup>. Thus both the king and the premier contributed to their mutual

1. Verses 36-37, first prakarana.
2. Samgrāmasimha was born in Saṃvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father.
3. V. 61. p. 21.
4. V. 68, p. 23

happiness as well as the all-round good of their country<sup>1</sup>. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Samgrāmasimha knew no bounds.

The third prakaraṇa dwells on the benevolence of Rāṇā Samgrāmasimha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣināmūrti of the South, Dinakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Pundarīka and Devarāma versed in Vedic Rituals, and Kamalākānta Bhatṭa, the astrologer and teacher.

The fourth prakaraṇa describes the maternal side of the great ruler Samgrāmasimha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Samgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows :—



1. Vv. 69-71.

Then we get some personal informations of Devakumārikā herself. She married Rāṇā Amarasiṁha of Mewar and was the mother of Rāṇā Samgrāmasiṁha. After the death of Rāṇā Amara and the accession of Samgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrisāra, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A. D. 1716 in which the great Bhima of Koṭā and Rāmasiṁha of Duṅgara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārikā, the Queen Mother, was immensely helped by Minister Haraji and Uḍā, son of Premā, her own maid. Priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā-dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

*Critical remarks*

The lineage of the Rāṇās of Udayapura given in the Vaidyanātha-prasāda-prasasti is on the whole right<sup>1</sup>. In the Praśasti genuine history has been given in the garb of real poetry. In the first prakarana, puns upon the names of the Rāṇās have been adopted in a clever way ; the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rāṇās referred to, the following informations, in addition to the others stated above<sup>2</sup>, are also historically true : 1. The Rāṇās of Mewar were staunch followers of Śiva. 2. Hārita, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rāṇā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaranas as well are mostly accurate ; there is however, some chronological difficulty, with reference to the accession of Samgrāmasimha to the throne<sup>3</sup>.

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A.D., viz., Vihāridāsa,

1. See the foot-notes in Prakarana I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp. 17—18.

3. See f.n. 3, p. 17.

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer<sup>1</sup> as well as a physician<sup>2</sup>, a logician<sup>3</sup> as well as a Vedic scholar<sup>4</sup> and so on.

It is only towards the end of the praśasti that the real subject-matter is dealt with ; the praśasti is called Vaidyanāthā-prāsāda-praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Ganeśa at the beginning of a work<sup>5</sup>.

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaraṇas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech<sup>6</sup> and happy illustrations of Guṇa Samādhī<sup>7</sup>. There are a few grammatical drawbacks in the composition<sup>8</sup>. No uncommon metre has been used.

1. Verses 83-84, p. 29. 2. V. 74, p. 24.

3. V. 76, p. 25 4. V. 77, p. 26

5. Verses 1 and 2, p. 1.

6. Upamā : verse 7 ; Arthāntara-nyāsa, v. 106, p. 13 ; etc.

7. E.g. v. 19f, p. 6. 8. e.g. अलम्य for अलभत्, v. 25a,

The metres employed are the Anuṣṭubh<sup>1</sup>, Vasanta-tilaka<sup>2</sup>, Rathoddhata<sup>3</sup>, Indravajrā, Upendravajrā, Upajāti<sup>4</sup>, Druta-vilambita<sup>5</sup>, Sundari or Viyogini<sup>6</sup>, Mālinī<sup>7</sup>, Vamśa-sthavila<sup>8</sup>, Puṣpitāgrā<sup>9</sup>, Śārdūla-vikridita<sup>10</sup> and Bhujāñjaprayāta<sup>11</sup>. The Inscription is not free from metrical defects<sup>12</sup>. For some obvious commitments, and defects<sup>13</sup>, the scribe is, probably, to blame.

One of the verses of Bhāravi<sup>14</sup> has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Samgrāmasimha and the Premier of serving the country

p. 7 ; व्यजैषीत् for व्यजेष्ट्, v. 60a ; नवर्तन्त for नवर्तयन्त ; see also f.n. 3, p. 21, etc. For others see foot-notes.

- |   |   |
|---|---|
| 1. E.g. v. 1, p. 1.   | 2. E.g. v. 2, p. 1.                         |
| 3. E.g. V. 3, p. 1 ; V. 72, p. 24 ; V. 73, p. 24 ; V. 77, p. 26 ; V. 85, p. 30 ; V. 134, p. 44.                     |   |
| 4. E.g. Vv. 5 ff., p. 2.  |   |
| 5. E.g. V. 13, p. 4.  |   |
| 6. V. 14, pp. 4-5.  |   |
| 7. E.g. V. 43, pp. 14-15.   | 8. V. 57, p. 18                             |
| 9. v. 71, p. 23.  | 10. Verses 74-76, pp. 24-25 ; v. 83, p. 29. |
| 11. V. 142, p. 46.  |   |
| 12. E.g. V. 55a. f.n. 3, p. 19 ; V. 57 b, p. 20. For others, see foot-notes.  |   |
| 13. E.g. तृण in 58 f, p. 20 ; V. 73, p. 24, पादशासनः for पाकशासनः V. 74 f, p. 24 ; etc. For others, see foot-notes. |   |
| 14. V. 69, p. 23, “सदानुकूले”ति किरात-पद्ममधिन् इये सार्थकतामवाप्तम् ।  |   |

with absolute self-abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gīta, too, has aptly been quoted<sup>1</sup> in connection with the munificence and magnanimity of king Jayasimha.

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1. V. 52, p. 14; नरामहं भूमिपतिर्युक्तं कृष्णेन, etc.  
The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is “विष्णु मां नरामाच्च नराधिपम्”।

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## 2. SANTĀNAGOPĀLA-KĀVYĀ BY LAKŚMĪ RĀJÑI

### *Description of the manuscript*

The MS. of the Santānagopāla-kāvya which is edited here belongs to the India Office Library (No. 8158). Substance, paper arranged in book-form. Size :  $8\frac{1}{2}'' \times 10\frac{1}{4}''$ . The MS. was copied in clear and bold Devanāgara script about sixteen years ago ; it has 35 pages and 16 lines in a page. The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyam Lakṣmī-  
Rājñyā nirmitam".

### *Introduction to the Santānagopāla-kāvya.*

Lakṣmī Rājñi was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar<sup>1</sup>. She composed the work about forty years ago. She died about 21 years ago. No other work of Lakṣmī Rājñi is known to exist. The present work was composed

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1. This Lakṣmī Rājñi is altogether a different person from Rāṇī Gaurī Lakṣmī Bāyi of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Maharaja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V. Nagam Aiyan, chap. vi, vol. 1).

by the Queen out of affection for Prince Ravivarman in spite of her ill health.<sup>1</sup>.

The Santāna-gopāla-kāvya<sup>2</sup>, in three cantos consisting of  $43 + 37 + 50 = 130$  verses, is based on a story from the Bhāgavata-purāṇa<sup>3</sup>. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa., and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief-stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1. See the last verse of the Santānagopāla-kāvya.

2. For another work on the same subject called Saṁtānagopāla-campū, attributed to Prince A. Svati, see MS. 8178 of the India Office Library.

3. 10. 89.

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hari in order to submit their petition to him direct. They crossed the Lokāloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

*Critical estimate of the Santānagopāla-kāvya.*

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Ravivarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kurukṣetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu<sup>1</sup>.

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu<sup>2</sup> and of the Brahmin to Kṛṣṇa<sup>3</sup> are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot-notes.

Lakṣmī Rājñī has employed in this work the metres Vasanta-tilaka<sup>4</sup>, Mālinī<sup>5</sup>, Upendravajrā and Upajātī<sup>6</sup>, Puṣpitāgrā<sup>7</sup>, Druta-vilambita<sup>8</sup>, Śārdūla-vikridita<sup>9</sup>, Piṭhvi<sup>10</sup> and Śikharinī<sup>11</sup>.

1. V. 35, p. 67.

2. II, verses 16-26                  3. III, verses 11-47.

4. Canto I except the last verse and the last verse of Canto III.                  5. Last verse of Canto I.

6. Canto II except the last verse.

7. Last verse of Canto II. 8. Verses 1-46 of Canto III.

9. Verse no. 47, Canto III.

10. Verse no. 48, Canto III.

11. Verse no. 49, Canto III.

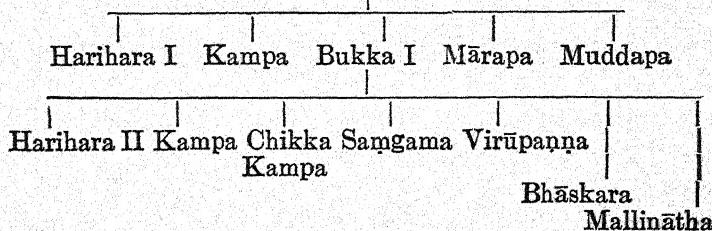
### 3. GĀNGĀDEVĪ

Gāngādevī, consort of Prince Kampana, also called Kamparāya<sup>1</sup>, of Vijayanagara, has left for us a work called Madhurā-vijaya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum<sup>2</sup>.

There is an incomplete MS. of the Madhurā-vijaya in the Government Oriental MSS. Library, Madras, No. R. 219 (Triennial Catalogue, III. 2985). This is really a copy of the Trivandrum MS. This MS. is written in Devanāgara on paper while the MS. used for the printed edition is a palm-leaf one in Grantha character. As Vira Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A.D., the work must have been composed by the middle of the fourteenth century A.D.

#### 1. First Vijayanagara Dynasty

##### Saṅgama



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of *Kāla-Mādhava*, Part I, Introduction, pp. xxv ff.

2. See Bibliography *in loco*.

The work begins with a description of *Bukkarāya*, founder of *Vijayanagara* Dynasty, and presents a good picture of *Vijayanagara* situated on the *Tuṅgabhadrā*. *Bukka's* favourite wife was *Devāyī*, mother of *Kampana*, hero of the present work. *Samgama* and *Kampana* the younger were his other two sons by the same wife (v. 40, p. 17). The name *Kampana* was purposely given as his parents wanted him to make his enemies tremble with fear (v. 34, p. 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of *Bukkarāya*, Prince *Kampana* embarked on his expedition to conquer various kings of the south viz., *Camparāya* of *Tuṇḍira* (*Tonḍamandala*), the forest-chiefs or *Vanyarājas* and the king of the *Turuṣkas* of *Madura*. During his campaign against *Camparāya* he passed through *Karnāta* and *Mulbāgal* (*Kanṭakānana*), crossed the *Pālār* (*Kṣirataraṅgiṇi*) and encamped at *Viriñcipuram* where his army encountered the enemies. *Kampa* laid siege to the fort of *Rājagambhiram* where he had a duel with *Camparāya* who was subsequently killed. Then *Kampa* proceeded to conquer *Kāñci* (modern *Conjeeveram*). Subsequently, he vanquished the Sultan of *Madura* (*Madhurā*).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the *Madhurā-vijaya-kāvya* is historically important, supplying us with a short but authentic history of *Vijayanagara* in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sāluva-abhyudaya by Rājanātha alias Diṇḍima Kavi<sup>1</sup> Rāmābhuyudaya attributed to Sāluva Narasimha<sup>2</sup>, the Prapannāmṛta by Anantācārya<sup>3</sup>, etc.<sup>4</sup>

But Gaṅgādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gaṅgādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gaṅgādevī refers to a large number of poets, dramatists, etc., viz., Prācetasā, Vyāsa, Kālidāsa Bāṇabhatta, Bhāravi, Daṇḍin, Bhavabhūti, Karṇāmṛta-kavi, Tikkaya, Agastya the poet<sup>5</sup>, Gaṅgādhara the

1. In 13 cantos. A MS. of the work belongs to Govt. Oriental MSS. Library, Madras ; see Descriptive Catalogue, xx. 7897 ; Author Index (1940), p. 68.

2. In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D. A MS. of the work belongs to the Library of the Maharaja of Travancore, III. 12. See also Taylor's Historical MSS., (II. 93), Catalogue Raisonné, Madras, Fort St. George Gazette Press, 1860.

3. Published both in Madras and Bombay.

4. For other books, see p. xxv f., Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmi, Part I.

5. मन्दार-मञ्जरी-स्थन्दि-मकरन्द-रसाव्ययः ।

कस्य नाङ्गादनायालं कर्णामृत-कवेन्गिरः ॥१२॥

dramatist<sup>1</sup>, Viśvanātha<sup>2</sup>, etc. in the introductory verses of the Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment<sup>3</sup>.

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vamśastha, Druta-vilambita and Puṣpitāgrā have been employed.

The work is composed in the Vaidarbhi style and the diction is graceful. The similes and metaphors are lively and sometimes striking<sup>4</sup>. Some verses are capable of double interpretations<sup>5</sup>.

तिक्ष्यस्य कवेः सूक्तिः कौमुदीव कलानिवेः ।

सर्वाणैः कविभिः स्वैरं चकोरैरिव सेव्यते ॥१३॥

चतुःसप्तति-काव्योक्ति-व्यता-वैदुष्यसम्मदे ।

अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविदः ॥१४॥

1. सुमस्तभपरं व्यासं गङ्गाधर-महाकविम् ।

नाटकच्छङ्गना दृष्टां यश्क्रे भारतीं कथाम् ॥१५॥

2. चिरं स विजयौभूयादु विश्वनाथः कवीश्वरः ।

यस्य प्रसादात् सार्वजंग समिन्द्रे माटशेष्वपि ॥१६॥

3. क्वचिदर्थः क्वचिच्छब्दः क्वचिङ्गावः क्वचिद्रसः ।

यत्कैवे सन्ति सर्वैःपि स निवन्धो न लभते ॥१७॥

4. e.g. canto V, v. 2

5. e.g. canto V, v. 3

### 3. Jayantī or Vaijayanī

Jayantī was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Koṭalipādā, Faridpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.<sup>1</sup> She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS. of the Ānanda-latikā are extant; one belongs to the India Office Library<sup>2</sup> and the other to Pandita Dinabandhu Sāhityasāstrin, publisher of Samskrta-Sāhitya-Pariśat-Patrikā, 7. R. G. Kar Road, Calcutta. Pandita Dinabandhu Sāhityasāstrin's elder brother began to edit the work<sup>3</sup>.

The Ānanda-latikā is being published in the Samskrta-Sāhitya-Pariśat-Patrikā as the work of Jayantidevī and her husband. In the following passage in p. 2 of this edition<sup>4</sup> which has not still proceeded far, it is stated that Kṛṣṇanātha Kavi composed the work in collaboration with his wife.

आनन्दकः—आर्या:, श्रीमन्नन्द-नन्दन-चरण-सरसोरह-मनन-परितुच्छित्-विष्यरस-श्रीदृग्गदास-चक्रवर्ति-तनयेन पत्रौ-सहायेन श्रीकृष्णनाथ-कविना विरचितमानन्दतिका-ग्रन्थमधीतवानस्मि ।

Now, we find this passage in toto in the India Office

1. See Sanskrit Poetess, Part A, p. LVII.

2. Ms. No. 4203 (243)

3. As death snatched him away, Pandita Dinabandhu Sāhityasāstrin is continuing the publication.

4. Samskrta-Sāhitya-Pariśat-Patrikā, Vaiśākha, 1347 ; April, 1940.

Library MS. except the compound पढ़ी-सहायेन ! Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇānātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇānātha Sārvabhauma Bhāṭṭācarya himself ; e.g. the colophon to the fifth canto : इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भद्राचार्य-विरचितानन्द-लतिकार्या पञ्चम-कुसुमम् ! All other colophons are the same *mutatis mutandis*.

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS. at present belonging to Pandita Dīnabandhu Sāhityāśāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS. that is supposed to have contained the reading पढ़ी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS., not found in the India Office Library MS. definitely establishes that Jayantidevi cannot be said to be the joint author of the work :—

शाके वेद-सुनीषु-चन्द्र-गणिते ( १५७४ ) पचे वलचे मधौ  
श्रीमद्बन्ध-पदारविन्द-युगल-श्रीतर्कवागीष्वरम् ।  
नत्वा श्रीद्विज-कृष्णनाथ-बटुना काव्यं मया कल्पितं  
दोषावेशमपाल्य साधु-हृदयैरास्त्राद्यमेतच्चिरम् ॥

The MS. in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇānātha Sārvabhauma himself. When in this MS. it is stated काव्यं मया कल्पितं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevi cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the India Office MS., lead to the same conclusion.

Therefore, as the only two extant MSS. clearly show that the work was composed by Kṛṣṇānātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable<sup>1</sup>. The line आनन्द-तत्त्विका-चम्पूर्येनाकारि स्त्रिया सह is not traceable in any of the above two manuscripts.

#### 4. *Madhuravāṇī*.

Madhuravāṇī was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravāṇī is not her real name but only a descriptive title meaning a lady possessed of a melodious voice<sup>2</sup>. We cannot be sure whether she is identical with

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1. This cancels our previous view about the joint authorship of Jayantidevi in Sanskrit Poetesses, Part A, Introduction, p. LVII.

2. चतुर-मधुर-वाणीं सम्बगाकर्ण्य यस्याः

सदसि मधुरवाणी नाम दत्तं त्वयैव ।

सरस-कृति-विधायां साधुमेधाविशेषा-

खण्डिक-पटुरशेषाखम्बुजाचौषु सैषा ॥ ( 1.90 )

Madhuravarṇi, one of whose verses is preserved in the Subhāṣita-hārāvalī<sup>1</sup>. Unfortunately, the only MS. of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant ; in any case, no body seems to know anything definitely about its existence. On my enquiry Mr. M.C. Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19-4-1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library ; again Rao Bahadur Mahāmahopādhyaya R. Narasimhācārya, M.A., M.R.A.S., the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS. in question had also passed away on 6-12-1936 (Sunday)<sup>2</sup>. The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archaeological interest<sup>3</sup>. The Librarian thought I had better write to his adopted son Mr. R. Tirunarayana Iyengar at 9, West Park Road, Malleśvaram. Accordingly I did so. But Mr. Iyengar in his turn informed me that he did not know anything about it. So one of the outstanding records of the literary

1. Ms. f. 23, v. 77 ; see pp. xviii—xix and 18 of Sanskrit Poetesses, Part A, Contribution of Women to Sanskrit Literature, vol. II.

2. He deposited it in the Library ; see Indian Review, February, 1908.

3. He was officer in charge of Archaeology, Bangalore.

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravāṇī's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS. in question could not be traced, the account given below is based upon that article. The MS. was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A.D. The poetess was, probably, a native of Mysore. The work furnishes no information about her parentage. We come to know only this much that she was born of a learned family<sup>1</sup>. Madhuravāṇī claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campūs rich in Dhvani or suggestion, and different versions of the Naiṣadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravāṇī offers her homage to various poets including Mayūra and Maṅkha. In the same i.e. the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyaṇa translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works<sup>2</sup> was best suited for

the task. One night he dreamt in a dream that Rāmacandra appeared to him and declared that Madhuravāṇī would be the best for the purpose. Next day in the assembly he made his dream known to her who readily undertook the task.

The proper subject-matter of the work i.e. the story of the Rāmāyaṇa begins with the second canto. In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same. Cantos V and VI recount the birth and childhood of the four Princes Rāma and others ; how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tādakā, how Rāma killed Tādakā and on his way back, restored Ahalyā to life. In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court ; his marriage with Sītā ; and the defeat of Paraśurāma. Cantos IX and X describe the festivities in connection with the installation of Rāma ; Kaikeyī's malicious intervention ; Rāma's exile ; Bharata's failure to persuade Rāma to return. Canto XI deals with the mutilation of Sūrpanakhā and the abduction of Sītā. The following canto (xii) describes Rāma's search for Sītā, meeting with Sugrīva and the subsequent killing of Bāli. Cantos XIII and XIV narrate the search of Sītā by Sugrīva and others ; her discovery by Hanumān. This brings us up to folio 115 of the MS. where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyaṇa is dealt with in folios marked 126, 1 9 and 140, it is evident that the work was completed by the poetess herself. Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS. are said to have been missing. In its

incomplete form the MS. consists of 14 cantos and 1500 stanzas.

It is evident that high female education was the rule of the society in South India in mediaeval ages. Rāmabhadrāmbā, Madhuravāṇī and others<sup>1</sup> who adorned the court of Raghunātha, Gaṅgādevī and Tirumalāmbā bear testimony to this.

### 5. *Rāmabhadrāmbā*

The Raghunāthābhyaудaya was composed about the second half of the seventeenth century A.D. by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king<sup>2</sup>, her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-सामान्य-भद्रपौठारूढ). Nowhere in the work, even in the colophons<sup>3</sup>, is there any suggestion that she

1. See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyaудaya.

Madhuravāণī refers to them in her Rāmāyaṇa-kāvya :

विपच्छिकायां चतुरा: प्रगल्भाः

श्राव्येऽतिदक्षाः सरस-प्रबन्धे ।

समीपमेतस्य समेत्य केऽपि

सुम्बू-जनाः खस्ख-कलाः व्यवृत्तवन् ॥ ( 1. 78 )

सर्वोत्तर-खादिम-संखृतान्प्र-प्रबन्ध-निर्माण-पर्वेलिमानि ।

यशस्सांसि भूयांस्यवत् रथन्त्यः सहस्रशः सन्ति सरोजनेताः ॥ ( 1. 82 )

2 V. 10, p. 2,

शब्दार्थयोर्मम समग्रधानं वशंवदं यस्य वदन्ति सर्वे ।

छतौ स एवाद् छतौ सहायो नाथो मम श्रीरघुनाथ-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvara but she herself and others who know him intimately consider him an incarnation of kṛṣṇa<sup>1</sup>, her unstinted and unqualified praise for harlots<sup>2</sup>, etc. and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII<sup>3</sup> all lead to one conclusion, viz., that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tāmraparṇī and Kāverī which water the country have also been described at length. The birds, animals creepers, fruits trees, flowers, etc. have also drawn the ardent admiration of the poetess. The Colas are said to be very pious

take care to refer to their designations clearly in the colophons or elsewhere; see e. g. Binabāyi's Dvārakā-nattala, and Viśvāsadevi's Gaṅgā-vākyāvalī.

### 1. Canto III, v. 5—

वरं रघूशां गुण-वैभवे यं वदन्तु सर्वे रसिका वयं तु ।

सहस्र-कान्ता-जन-सामरस्ये कृष्णावतारं हृदि तर्क्यामः ॥

1. E.g. verses 22—24, canto III.

2. See particularly verses XII. 57, 68, etc.

and the Brāhmaṇas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices.

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तञ्चा-नगरौ), the abode of Lakṣmi and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs<sup>1</sup>, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler; finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex<sup>2</sup>. She also dwells on the prosperity of the people and the sovereignty of the ruler<sup>3</sup>.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help<sup>4</sup>. Again, he is said to have encouraged female education in his family as well as outside<sup>5</sup>.

1. Canto II, v. 19, p. 9 :—

दिवसुत्षु तिभिर्सुवं अमौभिः समवेद्याल-समं विचेतुकामाः ।  
बलि-सद्ग तुरङ्गमाः प्रवेष्टुं धरणीं यत्र विदारयन्ति पादैः ॥

2. V. 52, canto II, p. 10 ; v. 53f., op. cit., p. II.

अबलां हरिरेकिकां निजोरोर्जनयामास पुरेति पञ्चजन्मा ।  
अस्त्रजन्मनसा यदानताङ्गौरतिशेते गुरुमाल्मजः सुजन्मा ॥

3. Vv. 57 and 60, p. II.

4. V. 26.

5. V. 20. In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god<sup>1</sup>, worshipping a tawny cow, retreating to the jewelled house called Kamalā-vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (pundra) on the forehead, worshipping Rāma and reading the Rāmāyaṇa<sup>2</sup>.

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic<sup>3</sup> and the rest to the description of his court<sup>4</sup> which was adorned with royal visitors from Kerala<sup>5</sup>, Āṅga<sup>6</sup>, Magadha, Mālava, Kalinga<sup>7</sup>, Gauda, Ārattā<sup>8</sup>, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself<sup>9</sup>.

bhadrāmbā, may other poetesses of whom Madhuravāṇī was one. See below for her translation of Raghunāthā's Telugu Rāmāyaṇa.

1. The Sūrya-stotra is beautiful ; Vv. 18-29, pp. 18-19
2. The story of the Rāmāyaṇa has been reproduced here in a nutshell ; Vv. 44-68, pp. 20-22. Rāmabhadrāmbā does not make any mention of the exile of Sītā.
3. Vv. 1—19.
4. Vv. 20 ff.
5. The Malabar Coast.
6. The neighbourhood of Bhagalpur including Monghyr.
7. The area, north of Drāviḍa and south of Orissa, known as Northern Circars.
8. i.e. Arāstra or the Punjab.
9. V. 53 f. In his own treatise Saṅgīta-sudhānidhi

In the sixth canto the lineage of Raghuātha has been given, beginning from his great-grand-father as follows :—

Timma = Bayyāmbikā

Cavvā<sup>1</sup> (or Śiva) = Mūrtyambikā I (Mūrti-  
or Chevvappa māmba = sister of the  
Queen of Acyutadeva-  
rāya of Vijayanagara)

Acyuta (Acyutappa) = Mūrtyambikā II.

Raghunātha Nāyaka<sup>2</sup>.

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rāmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

- |                       |                   |
|-----------------------|-------------------|
| 1. Pārijāta-harana.   | 2. Vālmiki-carita |
| 3. Acyutendrābhyanaya | 4. Gajendra-mokṣa |
| 5. Nala-carita        |                   |

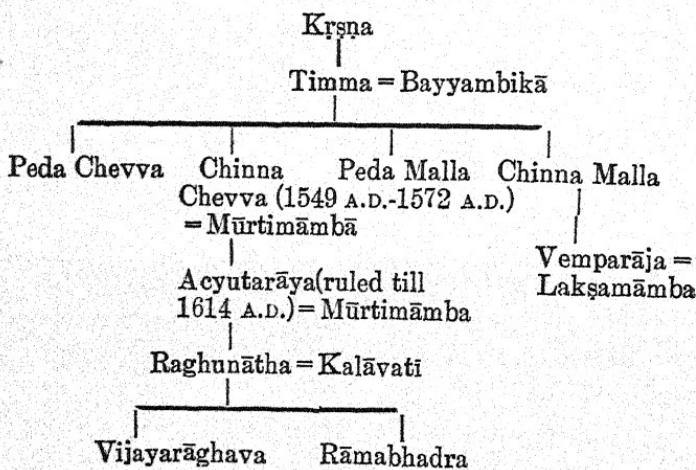
and 6. Rukminī-Kṛṣṇa-vivāha-yakṣa-gāna. A work called Raghunātha-Bhūpāliya is also attributed to him. See Oppert's lists of Sans. MSS. in Private Libraries of South India, ii. 5550.

1. Cavvā got the province of Tanjore as a marriage-dowry from Acyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govinda Dikṣita (Minister of Raghunātha and Acyuta), III. 6—17.

2. From the works referring to Raghunātha Nāyaka of Tanjore, his family-tree may be drawn as follows :—

Some of their multifarious activitiss have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with eclat for the well-being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāṇḍya<sup>1</sup> and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-saṅgraha, MSS. 8676 and 8677 of Tanjore, he describes his parentage as follows : मूर्ति-मान्बा-गर्भ-शुक्ति-सुक्ताफल-निवय-चेन्चेवाचुत्रत-  
न्तपाल-युत-सज्जन-स्तोत्रपात्र.....

1. Modern Tinnevelly and Madura.

described. When the Mahomedans<sup>1</sup> invaded Karnāṭa (Vijayanagara), Veṅkaṭadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Veṅkaṭarāya. On his way to Penugonḍa, capital of Karnāṭa, he passed through Candragiripurī<sup>2</sup>. The Murasas<sup>3</sup> at Ballālapura put up some resistance ; other enemies fled pellmell. Raghunātha won the battle. Then he came to the rescue of Kṛṣṇapa Nayaka, of Tundira or Tonḍa-māṇḍala, at that time imprisoned by Veṅkaṭadevarāya. Out of gratitude Kṛṣṇapa gave his sister in marriage with Raghunātha.

The eighth canto describes the extension of material help by Raghunātha to the Brāhmaṇas tortured by Colaga<sup>4</sup> ; to the king of Nepāla<sup>5</sup> against the Para-

1. Pārasīka rulers of Bijapur and Golkonda.

2. Near Belgola, not far from Seringapatam. See Vv. 59-60, p. 37.

3. The inhabitants of Morasanāḍu i.e. the northern portion of North Arcot and neighbouring districts.

4. Raghunātha was installed king during the life-time of his father ; see Sāhitya-ratnākara by Yajñanārāyaṇa Dikṣita, son of Govinda Dikṣita.

Colaga is mentioned as Solaga ; see Purchas, His Pilgrimes, Vol. X, chap. VII. The Sāhitya-ratnākara depicts him in very bad colours.

5. Probably, the ruler of the island of Jaffna. This cannot be modern Nepal as it is described as an island accessible by a bridge of boats. Raghunātha calls himself “नेपाल-भूपाल-स्थापनाचार्य” in his भारत-संग्रह !

gis<sup>1</sup> hereditary foes of the king ; and to Śrīraṅgarāya, son of Veṅkaṭeśvara of Karṇāṭa against Jaggarāya the usurper<sup>2</sup>. Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛṣṇapa<sup>3</sup>, brother-in-law of Raghunātha, who willingly assisted him quite against the advice of his ministers. Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha. Kṛṣṇapa fled away like a coward.

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help. Raghunātha totally vanquished the Paraṅgis or the Portuguese and replaced the king of Nepāla in his former position. Then he proceeded to vanquish the rebellious kings of the western countries such as Pāṇḍya, Tuṇḍira, etc. and met them at Topūr<sup>4</sup> on the bank of the Tāmraparṇī (locally called *Tāmbaravari*)

1. Feringees or the Portuguese. They dethroned the ruler of the island of Jaffna ; see Danvers' Portuguese in India, II, chap. VII, pp. 206-207.

2. He was either the brother-in-law or the Father-in-law of the late king Veṅkaṭapati. He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Veṅktagiri family. See Sāhitya-ratnākara and Raghunātna-vilāsa-nāṭaka, Act. IV.

3. He was at Chidambaram in 1599 A.D. His capital Gingi was bigger than any town in Portugal except Lisbon ; see Purchas, His Pilgrimes, vol. x, chap. vi, f.n. 6.

4. Its modern name is Tohur. It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāṇḍya, Tuṇḍira, etc. one after another in quick succession. Jaggarāja, the former usurper of the throne of Karnāta, died in the battle-field. Rāvilla Veṅka, Mākarāja Rāya, Dalavāy Ceñca<sup>1</sup> and Śakabhūru all fled from the battle-field. The captured king of the Pāṇḍyas was out of compassion released by Raghunātha. Kṛṣṇapa, king of Tuṇḍira, again, began to create troubles. Raghunātha's armies marched against him while he himself remained at Tiruvaiyār. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātha<sup>2</sup>.

The next canto begins with a description of Tanjore (Tañjāpura) decorated for the reception of victorious king Raghunātha. Women took a leading part in merry-making. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses<sup>3</sup>, explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut. He describes himself as “चौल-धरामखड्ल-निखिल-भोग-विभव-निर्जिताखड्ल” in his Bhārata-sāra-saṃgraha, MSS. 8676 and 8677 of Tanjore.

1. His name is also found in the Raghunāthābhyaudaya of Vijayarāghava Nāyaka.

2. In accordance with Purchas, His Pilgrimes, vol. x, p. 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison.

3. Viz., Citra, Bandha, Garbha and Āśu.

easily the disputed points in the works of great philosophers headed by Kanāda and Patañjali, playing the lute and other instruments, etc.<sup>1</sup> to the great satisfaction of the king. They entertained the king with music and dance. Again, they are also eulogised as good cooks<sup>2</sup>. They composed also a large number of panegyrics in various languages<sup>3</sup>, particularly on his conquests. Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families.

In the twelfth and last canto of the Raghunāthā-bhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing. They sang songs in Jayamaṅgala, Siṁhalalīlā and such other Rāgas and played the tālas called Ratililā, Turaṅgalilā, Raṅgābharana, Anaṅgaparikramana, etc. They also danced, among others, a particular dance called Raghunātha-vilāsa named after the king. The work closes with a specially happy picture of the enjoying king.

The Raghunāthā-bhyudaya is important from two points of view :—

1. As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors. The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,<sup>4</sup> Raghunātha-Bhūpa-vijaya, Raghunātha-

1. Canto x1, vv. 23-27, pp. 63-64.

2. Vv. 82-85.

3. V. 53. *See also* v. 97.

4. MSS. 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's Sarasvatī Mahāl

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nātha-vilāsa-nāṭaka<sup>1</sup>, etc., of Yajñanārāyaṇa, son of Govinda Dikṣita; the Rukmiṇī-kalyāṇa,<sup>2</sup> Kamalinī-kala-hamṣa<sup>3</sup>, Ratnakheṭa-vijaya<sup>4</sup>, Śamkarābhuyada,

Library. Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

( पौढ़-श्रीरघुनाथ-भूपतिकापा-स्फारौभवत्-साहिती-  
साम्राज्यो निगमागमार्थ-निषुणः श्रीयज्ञनारायणः ),

Says of Raghunātha—

जलनिधि-गर्भवास-वश-निर्भर-दर्पचिपु-  
प्रतिहृति-हैतु-सेतु-क्रति-नृतनदाशरथे ।

कवि-बुध-गायकाभिमत-कल्पन-कल्पतरो

जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago.

1. This important work which is not *as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvati Mahāl Library of Tanjore is in possession of only one MS. of the same, viz. MS. No. 4487.

2. Madras Oriental MSS. Library; Author Index, p. 68. published by the Adyar Library, Adyar.

3. Published from Srirangam, Vani vilas Press.

धौर-श्रीचिनच्चव्याचुगतधराधौरेय-भाग्योचतौ

राज्यं श्रीरघुनाथ-नायक-विभौ रच्येत् सहस्रं समाः ॥

4. Ratnakhetā's i. e Śrinivāsa Dikṣita's wife, mother of Rājacūḍāmaṇi Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She

Ānanda-Rāghava<sup>1</sup> and Kāvya-darpaṇa<sup>2</sup> of Rājacūḍāmaṇi Dikṣita, son of Ratnakheṭa Dikṣita ; the Hari-vamśa-sāra-carita and Sāhitya-sudhā of Govinda Diksita, Minister of both Raghunātha Bhūpa and his father Acyuta ; the Saṅgita-sudhā,<sup>3</sup> Mahābhārata-saṁgraha,<sup>4</sup> Rāmāyaṇa-sāra-

used to attend the meetings, join the debates, etc. along with her husband. Once she was late in attending a meeting and on her husband's query as to the reason of her delay, she gives the following reply :—

विश्वीभूतेषु केशेष्वसित-फणि-चिदा द्रष्टुमागत्य केकी  
पश्चादारभ्य योऽुं प्रतिशिखि-मनसा तैषु विस्त्रितेषु ।  
भूयो धन्विलितेषु प्रकट-चन-चिदा नर्तनायोज्जजृम्भे  
तन्दत्तालोकनामे प्रियसख ममभूमरण्डनश्रीविलम्बः ॥

She praises her husband and retorts the Northern scholar in the following song which she is reported to have sung :—

विपञ्चितामपञ्चमे विवाद-केलि-निञ्चले  
सपदबजित्यद्विमेव रद्धखेटदीचिति ।  
वृहस्पतिः क्व जल्यति प्रसर्पति क्व सर्पराङ्  
असन्म् खश्च पञ्चु खः सुद्दर्शु खश्चतुर्दर्शु खः ॥

1. Govt. Oriental MSS. Library, Madras, Descriptive Catalogue, MS. No. 12495.

2. Large number of MSS. in Madras Oriental MSS. Library in Grantha and Telugu characters. Vizagapatam ed., 1886-87. Vani Vilas Series, No. 15, Srirangam, [1925-26].

3. MS. belonging to Madras Govt. Oriental MSS. Library ; See Author Index, p. 64.

4. Also known as Bhārata-sāra-saṁgraha and

samgraha,<sup>1</sup> etc., of Raghunātha himself; Pārijāta-harana-nāṭaka of Kumāra Tātacārya<sup>2</sup>; Ātma-parikṣā of Bhāskara Dikṣita,<sup>3</sup> etc.

2. As a record of women's achievements in the field of Literature. The claim put forward by the poetess that she was Sāhitya-sāmrājya-bhadra-pīthārūḍha is no vain outburst. She asserts that she could make verses in eight languages and was an expert both in Śatalekhinī as well as Samayalekhinī<sup>4</sup>. That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos.

In the work women play a prominent part indeed. Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well. The remaining cantos are concerned with warfare and struggle in which also women figure prominently.

The poetess compares the hero throughout the book with Rāma of the Rāmāyaṇa. Both Raghunātha and

Bhārata-samgraha, MSS. 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library.

1. MSS. 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library.

2. Son of Veikatācārya and grandson of Śrīnivāsa-guru, MSS. 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library. *Not available in print.*

3. MS. No. 7525 of Tanjore Serfoji Mahārāja's Sarasvati Mahāl MSS. Library.

4. See the colophon to any canto of the work.

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu<sup>1</sup>. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts<sup>2</sup>—says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sītā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed in इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति। A large number of verses is composed in मालभारिणी। There are some verses in पञ्चचामर, प्रबोधिता and मञ्जुभाषणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments<sup>3</sup>, suffers from one great defect——the language is rather

- 
1. Canto vi. Mūrtiyambikā and Acyuta had to undergo severe penances for obtaining the son :—

एवंविधं नन्दनमिन्दुवज्रे भजेमहि श्रौरमणं प्रसाद्य ।

विना तपेभिर्विधैर्जगत्यां भजन्ति के वा सुत-रूप-भाग्यम् ॥

2. Canto xii, v. 89 (last verse of the work).

अधिकश्रियमच्युतेन्द्रसुनुं रघूनाथं रघुनाथमेव साक्षात् ।

हृदये कलयन्ति ये महान्तः परमानन्दभरात् एव धन्याः ॥

Cp. viii, 99.

3. Canto viii, v. 10 ; व्यतिरेक ।

stiff. Unlike the Madhurā-vijaya of Gaṅgādevī, it lacks spontaneity and easy grace. Her Sūrya-stotra<sup>1</sup> in the fourth canto is beautiful. The summary of the Rāmāyaṇa<sup>2</sup> in the same canto seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyaṇa<sup>3</sup>.

#### *6. Tirumalāmbā.*

Tirumalāmbā flourished in the first half of the sixteenth century A. D. The Kalahasti Inscription, No. 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529. He reigned till 1542. As the present work describes Acyutadeva as a king, it must have been composed between 1529 and 1542.

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Viṭṭhala temple at Hampe, commemorating the gift of Suvarṇa-meru or a mountainous heap of gold by king Acyutarāya<sup>4</sup>. The inscription

" " vv. 41-42 ; प्रतिवस्तूपमा !

" " v. 34 ; विषम !

" " vv. 53, 56 and 59 ; अर्थान्तरन्यास ।

1. Vv. 18-29. 2. Vv. 43ff.

3. Unfortunately this Rāmāyaṇa is no more extant. He is the reputed author of several Telugu works but only one of them, viz., the Vālmiki-carita is preserved in Tanjore MSS. Library.

4. Epigraphic Reports, No. 9 of 1904.

records her name as Oduva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end<sup>1</sup> she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्त्र) to the King and his confidante (विश्वासम्)<sup>2</sup>. So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such<sup>3</sup>. This is supported by other important works like the Acyutarāyābhuyuda of Rājanātha Dīṇḍimakavi<sup>4</sup>. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-parinaya-

1. See the next foot note.

2. The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्त्रविश्वासभुवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3. P. 148, पट्टाभिषेक-महिनी-पदमध्यमुच्छ्यै इत्या, etc.

4. Madras Govt. MSS. Library, 3MSS., p. 9, Alphabetical Index.

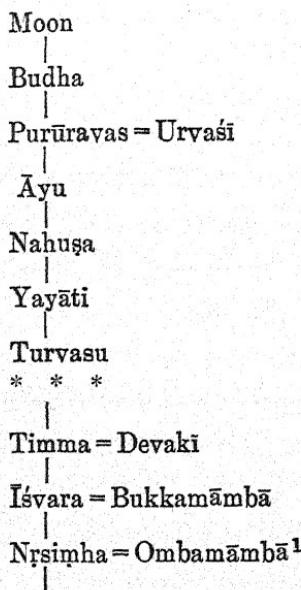
campū also is there any reference to Tirumalāmbā, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbā speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact<sup>1</sup>.

1. The colophon :—इत्येकवाराकर्णनमाल-दृढावधारित-नव्य-काव्य-नाटकालङ्घार- पुराणागम- रहस्य-सारस्यानुबन्ध-समिन्द्रान-खामा-विक-प्रतिभानुभावया, विद्या- विशेष- निरवद्य- विद्वद्वर- सकल-कविकुल-श्वशानन्द—चिन्तितानन्ताभौष- फलाश्रयण-विश्वाणन—कामगवीभवद-श्रेष्ठ-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित- सरस-प्रबन्ध-सन्दर्भया, विविध- विद्या- प्रगल्भ- राजाविराजाच्युतराय—सार्वभौम- प्रेम-सर्वस्व-विश्वासभुवा, निरपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया, निखिल-लिपि-विलेखन-नियत-वितरण-कृतहस्त-हस्तारविन्दया, विरच्छ-चञ्चल-नयना-नखाच्छल-समुदच्छित-विपञ्ची-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-विकस्तर-कण्ठ-स्वरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-शतपर्णासन-वरवर्णिनी-मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानिक-विरचित-वाजपेय-पौखरीक-सर्वतोमुख-महाध्वर-द्विजवर- वितौर्यमाणा-श्रीर्विशेष-परिपोषित-भाष्य-सौभाष्यया, नियत-रचित-कवि-कुटुम्बया तिष्मलाभ्यया निर्मितं वरदान्विका-परिणयनाम चम्पू-काव्यम् आचन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā-parinaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.




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1. Her cowives were Tippāmpa, mother of Viranarasimha and Nāgamāmbā, mother of Kṛṣnadevarāya, grandmother of Tirumala and Tirumalāmbā and great-grandmother of Kṛṣṇa and Pedda Timma. Vide Acyutarāyā-bhyudaya by Rājanātha Kavi.

Acyuta<sup>1</sup> = Varadāmbikā  
 |  
 Veinkatādri<sup>2</sup>

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Acārya, later on known as Vidyāraṇya, author of Kāla-Mādhava, Jaiminiya-nyāya-mālā, etc,

The accounts of Narasiṁha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-parinaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Acyutarāyābhuyudaya of Rājanātha<sup>3</sup>. Then he conquered the ruler of Serīngapatam, captured the forts of Dumakur and Tarāsangi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasiṁha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrirāmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

- 
1. His brother was Raṅga, father of Sadāśiva.
  2. Known as Cina Veinkatādri.
  3. कंसं यथा कैटभजिद्वलेन समन्वितः सैनिकमङ्ग्लहन्ता ।

मध्यप्रदक्षिणे मरवं मथित्वा महीमहेन्द्रो मधुरामहार्षीत् ॥३१॥

महेन्द्र-खोकं मरवाय दत्त्वा मध्येसमौकं मधुरां स जह्वे । ३२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Veṅkaṭādri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Veṅkaṭādri (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinaveṅkaṭādri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasimha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara<sup>1</sup>, Tondā-maṇḍala (Tuṇḍīra-deśa)<sup>2</sup>, Cola<sup>3</sup>, the river Kāverī<sup>4</sup>, Adam's bridge<sup>5</sup>, Seringapattam (Śrīraṅga-paṭṭaṇa)<sup>6</sup> represent vividly the topography of Southern India of the sixteenth century A.D.

1. Pp. 19-25, विद्यापुरी॑ वौरवरः स्वधाम्ना व्यद्योतत व्याप्त-  
जगत्त्यौकः ॥ And pp. 83-84.

2. Pp. 25-34 (single sentence).

3. P. 34                  4. Pp. 35-43:—सान्द्रतरतट, etc. —

कवेरजायाः कलितोरु-भोगान् दृश्वा पुरो दच्चिण-कूलभोगान् ।

वरुथिनौ॑ वर्ल॑-परिश्रमातौ॑ निवेश्यामास नृपालसिंहः ॥

5. Pp. 78-79.

6. Pp. 79-80.

The Varadāmbikā-parīṇaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas<sup>1</sup>. But sweetness and simplicity are not altogether wanting ; for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace<sup>2</sup>, the advent of the spring, etc.<sup>3</sup>

1. Dandin's Kāvyādarsa, I—

ओजः समासभूयस्तुमेतद् गदस्य जीवितम् ।

2. प्रविश्य तस्मिन् प्रभना नृपाल-

सां राजकन्यां विविनोपयम्य ।

श्रियं पद्मोर्ध्वेरिव श्रीष्टश्राद्यौ

समानयत्तां सदनं स्वकौयम् ॥ V. 127

The king now enjoys himself in her company :—

पद्माभिषेकमह्विपौपदमयमुष्ट्यै

दत्त्वाऽधिकप्रणयदर्शित-कौतुकश्चौः ।

कौष्ठीपतिः सह तथाऽन्वभवत् समस्तान्

विख्यातराग-सुभगान् विप्रयोपभोगान् ॥ V. 128

3. At the advent of the spring, everybody is gay, none the less the youthful ladies :—

आराम-कामास्त-निकेतनैऽस्मिन्

अस्त्रासु सर्वायुध-हारिणीषु ।

चूताङ्गुरं तथ पिकाः प्रियास्त-

चच्छौ निधायेव समुच्चलन्ति ॥ V. 139

and eversomore the Queen—

एवंविधैर्नर्म-वचोविलासैः सखौ-जनस्य श्रवणातिथेयैः ॥

अन्नात-पुष्पावचय-प्रयासा देवी तदा कम-गतैरचारौत् ॥ V. 140

And so on (see vv. 166, 157, etc.)

The high-soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening<sup>1</sup> :—

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुरुविन्द-पिधाने  
चपलेन बाल-शशिना व्यपनीते ।  
घुस्त्यं वियन्नवव-नौल-करण्डाद्—  
गलितं यथा घनमट्टयत सन्ध्या<sup>2</sup> ॥ V. 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Lakṣmi (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣiroda :—

सागरोदर-श्रयस्य सुरारेः कञ्चुकौव विलसत्कारः दण्डः ।  
इन्दिरां द्वामयिरस्वज्ज-गेह्वादामनैव सह नूनमनैषीत<sup>3</sup> ॥ V. 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language.

1. Pp. 170-1, 3.

2. P. 173.

3. The idea is :—Lakṣmi has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun ; in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anuprāsa and yamaka ; and of arthāntara-nyāsa, parisamkhyaṇa, virodha, śleṣa, sahokti, svabhāvokti, etc. Here similes and metaphors are apt, novel and striking.

Tirumalāmbā uses, among others, the following metres : Drutavilambita, rathoddhatā, sālinī, svāgatā, aupacchandasika, vamśastha, kalahamṣa, mañjūbhāṣinī, praharṣinī, pṛthvī, narkuṭaka mālinī, śikharinī, viyoginī and harinaplutā.

From the accounts given above it is seen that Queen Gaṅgādevī and Queen Lakṣmī, Madhuravāṇī, Tirumalāmbā, and Rāmabhadrāmbā, i.e. all the poetesses dealt with above except Devakumārikā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājñī is a modern poetess, Gaṅgādevī is the oldest of them all. Madhuravāṇī and Rāmabhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if a contemporary at all, of Rāmabadrāmbā and Madhuravāṇī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

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# DEVAKUMĀRIKĀ

वैदानाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं साखमहं<sup>१</sup> वन्दे विद्या-विभव-सिद्धये ।  
जगत्-सूति-हरं शश्मुं सुरासुर-समर्चितम् ॥<sup>२</sup>
2. गुञ्जद-भ्रमद-भ्रमर-राजि-विराजितास्य<sup>३</sup>  
स्तम्बे रमाननमहं नितरां नमामि ।<sup>४</sup>  
यत्-पाद-पङ्कज-परग-पवित्रितानां  
प्रत्यूह-राशय इह प्रशमं प्रयान्ति ॥<sup>५</sup>
3. शारदा वसतु शारदाख्युज-  
स्तानना मम मुखाख्युजे सदा ।  
यत्-क्षपा-युत-कटाक्ष-भाग् यतोऽ-  
भाग्य-लोपमयमेति मानवः ॥<sup>६</sup>

1. cp. RaghV., I. I ; गौरी, v. I, Sanskrit Poetesses, (henceforth abbreviated as SansP.) part A.

2. M. अनुष्टुप् ।

3. Swarms of bees are supposed to enjoy themselves on the sweet-scented elephant-face of गणेश ।

4. In rituals, गणेश is to be worshipped first of all. He is the remover of all evils and is always addressed as विनाशक ।

5. M. वसन्त-तिलक ।

6. M. रथोङ्गता ।

4. स भूयाद् एका-लिङ्गेशो<sup>1</sup> जगतो भूतये विभुः ।  
यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥<sup>2</sup>
5. यदेक-लिङ्गं समभूत् पृथिव्यां  
तेनैक-लिङ्गे त्यभिधाऽभ्यधायि ।  
चतुर्दशी भाष-भवा हि क्षणा  
तस्यां समुद्भूतिरभूच्छवस्य ॥<sup>3</sup>
6. तदा सुनीनां प्रवरस्तपत्तौ  
हारोत-नामा<sup>4</sup> शिव-भक्त आसौत् ।  
स एक-लिङ्गं विधिवत्-सपर्या-  
विधेरतोषिष्ठ<sup>5</sup> शिवेष्ट-निष्ठः ॥<sup>6</sup>

1. For एकलिङ्गे श्ल, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj.), vol. I, pp. 534 ff. एकलिङ्ग is the family deity of the राणोs of Chitor.

2. M. अनुष्टुप् ।

3. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रोपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod ; AnnRaj, Annals of Mewar, Chap. II, p. 235.

5. The root तुष् is अन्तर्भूत-खर्ष here. The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदमिच्छन्ति परम्है पदिनां क्वचित् ।

कदाचित् कुम्हते भाता नीहरस्या हरीतकौ ॥

6. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रोपजाति ।

7. वापाभिधो रावल<sup>1</sup> उन्नतेच्छो  
हारांतमेन गुरुमन्त्रमंस्त ।  
विद्या-प्रसादोदय-बुद्धि-वृद्धे  
यथा<sup>2</sup> मरुत्वानिव वागधीशम् ॥
8. तस्योपदेशेन समग्र-सिद्धे-  
वीपान्त्रपस्याथ बभूव सिद्धिः ।  
आराधनात्तुष्टिमतोऽस्य शक्षो-  
स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥
9. <sup>3</sup> सूर्यान्वयोऽसाविव तिग्म-रश्मिः  
प्रताप-संश्रीष्ठित-कर्दमारिः ।  
समुच्छुसत्-स्त्रीय-मुखाम्बुज-श्री-  
दूरौभवद्दृष्ट-खलान्धकारः ॥
10. अथाभवद् राणा-पदं वितन्वन्  
राहप्प-राणः<sup>4</sup> प्रथितः पृथिव्याम् ।  
तदादि तद्-वंश-भवा नरेन्द्रा  
“राणे”ति<sup>5</sup> शब्दं महितं भजन्ते ॥

1. See p. 238 of the AnnRaj. for this name.

2. यथा in the sense of इव is redundant here.

3. For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj., p. 87 f. For the राणास being the direct descendants of राज, of the solar line, see op. cit., p.88.

4. An ancient bard of Bappa Rawal's family ; he succeeded Bappa in Samvat 1257, A.D. 1201. He ruled? thirty-eight years.

5. A change introduced by राहप्प from the title रावल to

11. रणे स्थिरत्वं तदा<sup>१</sup> नृपाणां  
 दिनाधिनायान्वय-सम्भवानाम् ।  
 चतुर्दिंगत्त-प्रथितं हि राण-  
 पदं हि तत् सार्थकतामवास्तम् ॥
12. राहप्प-राणान्नरपाल आसीद<sup>२</sup>  
 धनुभूर्तां सुख्यतरः पृथिव्याम् ।  
 जितारि-वर्गः परम-प्रधानः  
 सुश्राव्य-कौर्तिनरबन्नरेन्द्रः ॥
13. दिनकरसु ततोऽप्यभवत् सुतो  
 दिनकर-द्युति-भाड् नरपालतः ।  
 अवनि-मरणल-भूपति-मरणलौ-  
 मुकुट-रत्न-विराजित-पत् कजः<sup>३</sup> ॥<sup>४</sup>
14. यशकर्ण इहाभवत्ततो  
 यशसैवातिसमुच्चवलां भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा : skilful in warfare ; रणं ज्ञानातौति राणः ।

1. सदा ?

2. Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पञ्च ; which grows in क or water.

4. M. द्रव-विलम्बित ।

बुभुजे युग<sup>1</sup>-दीर्घ-बाहु-भृ-

न्निज-वीरत्वमवन् हिष्पत्स्त्रपि ॥<sup>2</sup>

15. ततसु नागपालोऽभूत्रागायुत-बलोत्कटः ।

शशास वसुधामेतां प्रजा धर्मेण पालयन् ॥<sup>3</sup>

16. ततोऽभवत् पूर्ण-मनोरथोऽयं

क्षपाणा-पाणिः किल पूर्णपालः ।

पूर्णं सुखैः पालयतीति विश्वं<sup>4</sup>

तत्-पूर्णपालत्वमधायि तेन ।

17. तस्मादभृदुग्रतरस्य पृथ्वी-

मल्लोऽरि-हस्तिच्चिव हस्ति-मल्लः ।

ये युद्ध-मल्ला बल-दर्प-नद्धा-

तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् भुवनसिंहोऽभृद धराधीशो महेन्द्रवत् ।

युधि भूपाल-मातङ्गाः पलायन्ते यदीक्षिताः ॥<sup>4</sup>

19. तत्-स्तुरुग्रः किल भौमसिंहो<sup>5</sup>

भयंकरो भौम इवाक्षितानाम् ।

1. AmarK., III 3. 24, p. 192, “यानाद्यङ्गे युगः पुष्टिः” ; see also वीरस्त्रामिन्’s interesting note on the same, op. cit ; cp. KalpDK.

p. 104, v. 137 ; AbhCin, 3. 420, p. 302.

2. M. सुदर्शो विशेषिनो ।

3. M. शोक ।

4. M. शोक ।

5. For a detailed account about him, see AnnRaj., p. 276 f. He fell in the battle, in 1303 A.D., against Alla-o-din.

एकातपदां<sup>१</sup> भुवमेत्य वौरो

निष्कण्ठकां दीष्मि<sup>२</sup>-भुजो<sup>३</sup> दुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो<sup>४</sup>

भुवं समग्रां प्रथितः शशास ।

जयो हि यस्मिन् स्थिरतामुपेत्य

पुनर्न कस्मिन् स्थिरतां बभाज ॥

21. तदाभ्यजः सागर-धीर-चेता

नान्मा ततो लक्षणसिंह<sup>५</sup> आसीत् ।

यो भेष-नादं सुविजित्य गोभिः

स्थितो हि रामानुजबन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपो<sup>६</sup>

भू-मण्डलाखुण्डलतां जगाम ।

लसद्विष्टत-कुञ्चर-मस्तकोद्यन-

सुक्ताभिराकीर्ण-पदाश्र-भूमिः ॥

1. Note the समाचिं or Transferred Epithet here.

2. All the heroes are proverbially possessed of long arms; see the description of Arjuna in the MBh.; Ragh V.I. 13.

3. The favourite son भीमसिंह who survived his father, mother and brothers.

4. According to Tod, लक्षणसिंह ascended the throne before भीमसिंह and अजयसिंह । सागर is not mentioned in the Annals.

5. See p. 280, AnnRaj, acc. to which he was the elder brother of अजयसिंह ।

23. ततोऽरिसिंहादभवद्भूमीरः<sup>1</sup>

समिष्ट-तेजा इव शशुरीद्या: ।

शिरः-खलत्-खर्दुनि-सुप्रवाह-  
पविक्रिताश्चेष-जगज्जनौघः ॥

24. यस्तैक-लिङ्गस्य शिवस्य लिङ्गं

पुनर्वशिलाहृतमुहधार ।

शिवान्नयैव प्रमथाधिनाथ-  
सेना-विधि' स खयमन्वकार्षीत् ॥

25. हमीर-देवादलभत्<sup>2</sup> सुर-श्री-

र्द्यः द्वेवसिंहः<sup>3</sup> पितुरेव राज्यम् ।

यस्मिन् महीं शासति वीर-वर्ये

स्त्रिता श्रुतौ तस्करता प्रजासु<sup>4</sup> ॥

1. Son of अरिसिंह and the Chundano Rajputnee. It was the last wish of his grandfather भीमसिंह that he would be offered the throne after the death of his uncle अजयसिंह ! Thus was expelled from the throne सुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own. The गुरुः of Nepal also originated from another Rajput prince who was also expelled from Chitor.

2. According to the dictum, अपि माष' मष' कुर्याच्छद्वैभङ्ग' न जातु-चित्, the poetess makes अलभत् अलभत् for the sake of metre.

3. See Ann Raj., p. 285. He ruled Chitor from 1364 to 1382 A.D. Worthy son of हमीर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry.

4. cp. RaghV. 1. 27.

26. लक्ष्मी-व्यधान्<sup>१</sup> योध-गणान् विधत्ते

लक्ष्मीवधि द्राग् धनमत्र दत्ते ।

यो लक्ष्मी-वारं विवभज्ज्ञ शत्रुँ-

<sup>२</sup> लक्ष्मीभिधीऽमादुदभूत्तरेन्द्रः ॥

27. मकार-वाची खलु विशुश्वद्

उकार-वाची किल शम्भुश्वदः ।

तौ चेतसि स्ते कलयत्यभीक्षां

तस्माक्ष्रपो मोकलः इत्यभाणि ॥

28. स मोकलः सर्व-गुणोपपन्नः

सम्माप पुत्रं किल कुम्भकर्णम्<sup>३</sup> ।

1. व्यध means देव ; see AmarK., 3. 2. 8, p. 184.

2. लक्ष्मीह् assassinated चेतसिह् and ascended the throne of Chitor in 1382 A.D. He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi. He contributed to the prosperity of his country in various ways.

3. He ascended the throne in A.D. 1397 against the interests of his elder brother चख who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चख came back to Chitor and drove off the usurpers, the father and brother of his step-mother. This powerful king was assassinated by the natural brothers of his father.

4. चुच had to face difficulties at the beginning of his reign (1433 A.D.). He sought the help of the prince of

यः कुम्भ-जन्मेव विपक्ष-सैन्य-

महार्णवस्थान्य इहावतीर्णः ॥

29. यः कुम्भकर्णादपि युद्ध-शाली

यः कुम्भकर्णारि-मनाः<sup>1</sup> सदैव ।

यः कुम्भिदाने<sup>2</sup> धृत-चित्त-वृत्तिः

स कुम्भकर्णेत्यभिधां वभार ॥

30. स रायमल्लो<sup>3</sup> गुरु कुम्भकर्णाद्

भुवं समग्रां विधिवच्छग्नास ।

यं रायमल्लं प्रति मल्ल-योद्धा

धरा-तलैऽस्मिन् न बभूव कश्चित् ॥

Marwar which was a really right step to success in life. He married भौरावाई, the famous Hindu Female Saint and Poetess. He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उदयसिंह, who assassinated him in A. D. 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar.

1. कुम्भकर्णारि is राम ! That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गीविन्द, a devotional work (published by the निर्णय-सागर Press).

2. Who constantly offered gifts just as an elephant emits ichor. कुम्भिनो दानस् इव दानं तच्चिन् ; note the pun on दान ! In the case of the elephant, दान means ichor and in the case of the king it means gifts. कुम्भ-दाने ? i. e., who liberally offered pitcherfuls of gold, silver, etc.

3. रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

31. तदङ्ग-जन्मा भुवन-प्रकाशः

संग्रामसिंहो<sup>1</sup> भुवमन्वशासीत् ।

स्वेच्छाधिपं योध-गृहीत-सुक्तं<sup>2</sup>

चकार कारुण्य-रसाभरादृ<sup>3</sup> यः ॥

32. तेनाऽस्मिन्द्रान्त-जिगीषुणा हि

भूपाल-खोकी वशमप्यनायि ।

संग्रामसिंहेन गुणैकधान्ना

रामाभिरामेण दृपोत्तमेन ॥

33. पार्थिवात् समभवत्ततः परं

दीप्तिमान् उदय-सिंह-भूपतिः<sup>4</sup> ।

his son for an apparently trivial offence. Raemul defeated Udaya and ascended the throne in 1530 A.D. He had three sons and two daughters. The sons made his life simply miserable. Surajmall, brother of the king, was at the root of all these troubles.

1. Better known as सङ्क : He ascended the throne in 1509 A.D. He fought with Baber in 1528 A.D. It is suspected that he was administered poison by his ministers. His third son Ratna succeeded him in A.D. 1530, who was in his turn succeeded by विक्रमजित्, his brother in 1535. Then came to the throne the bastard बनवीर who tried to assassinate the posthumous son of सङ्क, viz., Udaya.

2. पूर्वे योध-गृहीतः पशान्मुक्तः ; स्नातानुलिप्तवत् समाप्तः ।

3. कारुण्यमेव रसः ; आ (समन्नात्) भरः—सह सपेति समाप्तः ।

4. Udaya ascended the throne of Chitor in 1541-42 A.D. He was really a worthless ruler, particularly in contrast with

येन विश्व-वलयैक-भूषणं  
भूम्भुतोदयपुरं विनिर्मितम् ॥

34. १ प्रतापसिंहोऽथ बभूव तस्माद्  
धनुर्धरो<sup>२</sup> धैर्य-धरो धरित्राम् ।  
त्वे चक्राधिपैः चक्र-कुलेन मुक्तो  
धर्मो<sup>३</sup> प्यथैनं शरणं जगाम ॥
35. प्रतापसिंहेन<sup>४</sup> सुरचितोऽस्मै  
पुष्टः परं तु निलतामगच्छत् ।  
अकर्वत् त्वे चक्र-गणाधिपस्य  
परं मनः-शत्रुमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1. प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king.

2. By लच्छा, it means here धनुर्धर-तम् ।

3 Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of विकानीर, अम्बर, माणियार and his own brother सागरजी । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the सौसोदियास must leave aside their houses on the plains of Mewar and live with him in the hills. When मानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, मानसिंह promised to see the downfall of Mewar and प्रताप even

## 36. अश्रीष-भू-मण्डल-मण्डन-श्रीः

समय-भूमादमरेन्द्र-कल्यः<sup>1</sup> ।

आसंसु तेनैव क्षताः सुमार्गी

भूपैः स्त्र-वंश्यैरपि येषु चेले ॥

at the cost of his life,—in his own words if his name was मान । No sooner had he reported the matter to Akbar than he sent Prince Selim to take revenge for the insult flung at his maternal uncle by प्रताप । The consequence was the battle, in July, 1576 A.D., of Haldighat which has immortalised the name of प्रताप । When the gallant देवक, प्रताप's steed, breathed his last, शक्तसिंह, a born enemy and kin of प्रताप, saved his life. प्रताप endured all sorts of difficulties that are even not imaginable, still he never submitted to his foe Akbar. His last permanent grief was that he found in Amarasingha an unworthy heir.

I. अमरसिंह succeeded his father प्रतापरिह्व in 1597 A. D. As Akbar had consolidated his powers now, the remaining part of Akbar's reign (8 years) was rather a quite time for the राणा । Since then Jehangir kept him constantly busy in warfare, though he himself and his son Purbez were not infrequently defeated by the राणा । However, repeated attacks of the Mogul King wrecked the fortune and forces of Chitor so much so that when Khoorum, later on known as Shah Jehan, attacked her again in 1613 A. D., she could hardly resist the attack. Consequently Amara proved to be the unfortunate ruler of Mewar who had to exchange greetings with the Mogul emperor. His son जगतसिंह was to be sent at his 12th year to the court of Jehangir to pay him homage on his behalf.

37. तस्मादभूत् कर्ण-समान-दान-  
प्रदाहभृद् भृश्चिदहैव कर्णः ।  
ततो जगत् सिंहः २-धराधिपोऽभृद्  
भाग्याधिपोऽसावसरेन्द्र-कल्पः ॥
38. तेनोर्जिता धीडश-दान-माला  
माम्बाढ-तीर्थीदिवरेषु तेने ।  
राजाङ्गनस्याग्रत एष विष्णोः  
प्रासादमभ्यं लिहमाततान ॥
39. ततोऽभृद् भूमि-पतिः पृथिव्यां  
धराधिराजः किल राजसिंहः । ३  
येनेह पृथ्यौ-बलयैक-रूपं  
रूरः ४ समुद्रोपममन्वबन्धि ॥
40. दिक्षी-पतेर्मालपुरः पुरं यद्  
वाढं बलद-भूरि-बलश्च कुर्य ।

1. कर्ण became the ruler of Mewar in 1621 A. D.

2. जगत् सिंह succeeded his father कर्ण in 1628 A. D. He reigned for 26 years rather peacefully.

3. राजसिंह succeeded his father जगत् सिंह in 1654 A. D.

4. The lake called Rajsamudra was a national undertaking named after the then ruler राजसिंह। It was excavated to relieve the people of pestilence, famine, etc. The excavation continued for seven years.

5. He plundered मालपुर which was on the आजमीर frontier.

धराधिपत्यं विधिवद् विधाय  
शक्रासनस्यार्धमथाधितष्ठौ ॥

41. तदङ्ग-जन्मा जयसिंह-राणी<sup>1</sup>  
धुरं धरिदगा विभराम्बभूव ।  
यो दान-दान्तिखण-गुणैक-सिन्धु-  
भग्न्याधिको बुद्धिमतां वरिष्ठः ॥
42. नृणामहं भूमि-पति<sup>2</sup> यदुक्तं  
क्षणेन सत्यं जयसिंह-राणी ।  
वचोऽस्ति यद् विगवती तदौद्या  
सरः कृता सेतु-विबन्धनेन ॥
43. अमर-<sup>3</sup>नर-पतिस्तत्-स्तुरेवाभवद् यः  
मकल-नर-पतौनमिष मूर्धन्य आसीत् ।

1. जयसिंह succeeded his father राजसिंह in 1681 A. D. He had a miserable home-life. As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणा ।

2. BhG., 10.27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second.

3. This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule. He vehemently protested and led a serious campaign against the re-introduction of the Zeezeya tax by the Mogul ruler Ferocksere.

विधि-विरचित्-रेखां यो दरिद्रो भवेति  
स्तु-विहित-बहु-दानै रथिनामावमार्षि ॥<sup>1</sup>

44. शिव-प्रसादाद वर-सदृशिलास-  
पदाभिधं सौधमयातनिष्ट ।

स राज-राजाद्विः<sup>2</sup>-समान-मानो  
महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं<sup>3</sup> जग-मन्दिरं यन्-  
मध्ये-समुद्रं रजतोच्चयः किम् ।

अकारि तेनामरसिंह-नामा  
विभाति वैकुण्ठमिव हितौयम् ॥

46. अथामरेन्द्रश्च सुरेन्द्र-कल्पो  
हठादसौ शाहपुरं बभञ्ज ।

ज्वलहुताशाबलि-दिग्भ-दोर्घ-  
स्तम्भं बभौ किंशुकशुग् वनं वा ॥

47. अखण्डिताङ्कं भुवन-प्रकाशं  
विस्तारिताशं<sup>4</sup> किरणैक-रम्यम् ।

1. M. मालिनी ।

2. i.e. कैलास ।

3. तडागस्य अनः अन्तस्तडागम् । अव्ययमिति योग-विभागात् समाप्तः ।

4. The moon, which extends the horizon.

यः कीर्ति-चन्द्रं प्रविधाय भूमौ  
बलारिन्लोकं<sup>1</sup> बहु-वित्तदोऽगात् ॥

48. वंशो विस्तारितां यातु राण-भूमि-भुजामयम् ।  
यावच्चरुद्धरा-धारी यावच्चन्द्र-दिवाकरी ॥<sup>2</sup>

इति देवकुमारिका-नाम-राज-माल छत-वैद्यनाथ-प्रासाद-  
प्रशस्तौ वंश-वर्णनम् ।

1. The region of बलारि i.e. Indra ; so इन्द्र-लोक is meant here.

2. अनुष्टुप् ।

## अथ द्वितीय-प्रकारणम् ।

49. तदङ्ग-जन्मा भुवनैक-वौरो  
भू-मण्डलं भूषयतौह नित्यम् ।  
संग्रामसिंहः श्रुत-शास्त्र-धर्मा<sup>1</sup>  
धर्मवितारः प्रथितः पृथिव्याम् ॥१॥<sup>2</sup>
50. मुन्यङ्ग-सप्तेन्दु<sup>3</sup>-युताब्द-शुक्र<sup>4</sup>-  
मासे सिते नाग-तिथौ<sup>5</sup> गुरौ च<sup>6</sup> ।  
पट्टाभिषेकोत्सव-सन्मुहूर्त<sup>7</sup>  
संग्रामसिंहस्य शुभं तदासीत् ॥२॥
- 

1. धर्मा ?

2. The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा, or उपजाति, their combination except in a few verses, where the metres will be separately noted.

3. सुनि = 7, अङ्ग = 6, इन्दु = 1.

Therefore the date of संग्रामसिंह's accession to the throne is the 1767 Samvat i. e. 1710-11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4. i. e. ज्यैष-मास ।

5. i. e. the अष्टमी ।

6. i. e. Thursday.

7. So the coronation of संग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्यैष in 1710-11 of the Samvat era.

51. पुरोहितः श्री-सुख-राम-नामको

बृद्धः सुराणामिव यो हृष्टस्यतः ।

सर्वं तनोति स्त्र विधिं विधानवित्

पट्टाभिषेकोत्सव-योग्य-मन्त्रतः<sup>1</sup> । ३॥<sup>2</sup>

52. तौर्ध्वादकैः काञ्चन-कुम्ह-संख्ये-

भूर्धाभिषिक्तोऽथ नृपः स-मन्त्रैः ।

ततसु नेपथ्य-विधिं दधानो<sup>3</sup>

‘घर्माभिसुक्तार्कं इव व्यराजत् ॥४॥

53. अशीभतासौ भस्मु<sup>5</sup>-कामुकेन

मतङ्गजेनेव मदोत्कटेन ।

क्रामन् पुरीं देव-पुरीमिवेन्द्रो

लोकाभिरामां नर-देव-नष्ठाम् ॥५॥

1. For the Vedic sources of these mantras, see TaitSamh. 1. 8 ; TaitBrah. 1. 6-8 ; PancBrah. 18. 8-11 ; AitBrah. 7. 13-8 ; SataBrah 5 ; 2. 3-5. 5. ApasSS. 18 ; BaudhSS 12 ; KatSS. 15 ; AsvSS. 9. 3, 4 ; SanSS 15. 12-27 ; 16. 18 ; LatSS. 9. 1-3 ; VaitS. 36. ManSS. 9 ; KatSamh. 15 ; MaitSamh. 2. 6 ; VajSamh. 10. 10.

2. M. वंश-स्थविल ।

3. Having put on (royal) robes.

4. घर्म means summer ; see AbhCin. 2. 218, p. 127.

So घर्मभिसुक्तार्क would mean the sun in the rainy reason.

5. अशीभयत् सोऽस्मु—? अस्मु means पूर्व-दिक्-करिणी ; so her lover is पूर्व-दिग्गज i. e., ऐरावत् । Cp. AmarK., 1. 1. 46, p. 10.  
“ऐरावती ……अस्मु-वज्ञभाः ।”

५४. यस्याभिषेकास्व्-समाद्रै-वैदी  
 यावन्न चाऽश्यायत<sup>१</sup> तावदेव ।  
 सुदुःसहः शत्रु-गणैः प्रतापो  
 दिग्न्तराण्येव समभ्यगच्छत् ॥६॥

५५. ततो निजस्योदृत<sup>२</sup>-वंश-नाम-  
 धरं महोग्रं रावलेश<sup>३</sup>-पुत्रम् ।  
 मेवातिनमेव पराजयाय  
 स'ग्राम-<sup>४</sup>नामानसुपादिशत् सः ॥७॥<sup>५</sup>

५६. कायस्य उथः किल कान्यजिद् य-  
 स्तमादिशद् दुष्ट-वधाय वौरम् ।  
 गतौ तु युद्धाय महौजसौ ती  
 यत्रास्ति मेवातिगणः स दृप्तः ॥८॥

1. श्वै is a गत्यर्थक root ; when preceded by आ—it, however, means to dry up, e. g. पश्याऽश्यान-कर्दमान्, RaghV. iv. 24.

2. The reading निजस्य is wrong, both grammatically and in sense.

3. रा should be र ; the line is, as at present, metrically defective.

4. This संयाम is रावलेश-पुत्र संयाम and not identical with the king.

5. See verses 9-10, प्रकरण 4.

57. न्तेच्छाधिपैस्त्रैरपि युद्ध-द्वैः  
 संग्रामसिंहस्य च योद्धृ-सुख्यैः ।  
 घोरं महा-चिन्द्र-करं नियुद्धं  
 देवासुराणामिव तत्र आसीत् ॥८॥
58. तज्जन्य-भूमिरिदमन्तरालं  
 पतञ्जलज्ञगोतिरिव व्यरोचत् ।  
 निश्चिंश्च-वाणावलि-कुन्त-शक्ति-  
 प्रासादिभिस्तत्र दिवापि तून् ॥९॥
59. दलेलखानो रण-रङ्ग-धीर-  
 स्तं मावसिंहो युधि संजघान ।  
 स चावधीर्त्तं समरैषि देवा-  
 सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥११॥

1. Personal struggle or close fight.
2. चासीत् ? otherwise, the metre becomes defective.
3. The form may either be व्यरोचत् ( लड़ ) or व्यरचत् ( लुड़ ) ; In either case, the metre remains defective.
4. It is a kind of weapon. See AmarK. 2, 8, 90, p. 135 ; also चौरस्खानिन्'s AmarKU on AmarK, op. cit., SasK. v. 682 p. 60 ; KalpDK. v. 282, p. 120 ; AnekSamg v. 759, p. 107
5. लूनैः ? Otherwise it carries no sense.
6. रावसिंहः ?

60. स चिवकूटाधिपतेर्बलौघ-  
सद यावनं सैन्यमदि व्यजैषीत्<sup>१</sup> ।  
निशीथिनौ-सम्भवमन्धकारं  
सूर्यांशु-सन्दोह इवोदिताभः ॥१२॥
61. वन्दीमिवोदगृह्य जय-श्रियं ते  
खेच्छाधिपेभ्योऽय नृपस्य योधाः ।  
न्यवर्तयन्ताऽशु<sup>२</sup> रण-प्रदेशाद्  
उद्भूत्य सर्वं शिविरादिकं यत् ॥१३॥
62. जय-श्रिया संब्रत-सुन्दराङ्गा  
अनीनमन्<sup>३</sup> भूपमिहेत्य<sup>४</sup> वीराः ।  
नृपोऽपि सुप्रीतमनास्तदानीं  
यथाह-सम्भावनयाऽप्यहीन्तान् ॥१४॥
63. ततो निष्काटकां पृथ्वीमशासीत्<sup>५</sup> पृथिवौश्वरः ।  
संग्रामसिंहो विहरन् खेच्छया मुदितो युवा ॥१५॥

1. अनेष्ट ?

2. न्यवर्तयन् has for its object जय-श्रियं । It should have been really न्यवर्तन् ।

3. अनीनमन् has श्रिया as its प्रथीन्य-कर्त्ता । Really it should have been अनंसिद्धुः ।

4. इह+एत्य ; एत्य=आ+इत्य ; acc. to श्रीमाणीश and अल्लादिवश—  
SidKaum—20 and 21.

5. अश्विष्ट ?

64. या चत्रियाणां किल शस्त्र-विद्या  
          द्विशिच्छतासौ सकलाऽपि तेन ।  
          मुक्तः शरस्तेन विकृष्टं वेगात्  
          स्थितिं लभेदेव<sup>1</sup> न कुच्छरेऽपि ॥१६॥
65. विश्वभरोऽपि स्वयमेव तावत्  
          संग्रामसि<sup>2</sup> हेऽवनि-पाल-मुख्ये ।  
          तस्मिंसु विश्वभरण<sup>3</sup>-क्रमत्वं  
          निधाय लक्ष्मणा सुखमेव भुड़क्ते ॥१७॥
66. वृपस्य मन्त्री च विदां वरिष्ठो  
          विहारिदासी नितरां सुधर्मा ।  
          कायेन वाचा मनसापि गोपै-  
          नाथं समन्वास्तु इहावतीर्णः ॥१८॥
67. विहारिदासे वर-मन्त्रि-मुख्ये  
          सर्वाधिकारेषु नियुज्यमाने ।  
          विशेषका<sup>4</sup> (?) विंशतिरेव लेख्या  
          धर्मस्य सत्यस्य च शास्त्रविज्ञः ॥१९॥

1. लभेत् should be लभेत ; लभेतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतीऽदत्तं दृप्यो दानानि कानि च ।  
पर्जन्य इव सखेभ्यो हिजेभ्य ऋभु-नोदितः ॥२०॥<sup>1</sup>
69. “सदानुकूले” ति किरात-पद्म-<sup>2</sup>  
मस्मिन् द्वये सार्थकतामवाप्तम् ।  
संग्रामसिंहे दृपतौ वरिष्ठे  
विहारिदासे वर-मन्त्र-मुख्ये ॥२१॥
70. संग्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।  
वाञ्छितार्थ-प्रदो ह्लोष इष्टार्थाधिकदो दृपः ॥२२॥<sup>3</sup>
71. वर-नर-पति-सेविताङ्गु-पद्मः  
सकल-सुखैक-निधिः प्रतापशालौ ।  
अमर-ततुज एष राज-राजो  
हरिरिव शासु<sup>4</sup> दुधार्चितः पृथिव्याम् ॥२३॥<sup>5</sup>

इति श्रीदेवकुमारिका-नाम-राज-माह-कर्त्तव्यनाथ-प्रापाद-  
प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पट्टाभिषेकादिनाम  
हितीय-प्रकरणम् ।

1. M. अनुष्टुप् ।
2. सदानुकूलेषु हि कुर्वते रति दृपेष्वमात्येषु च सर्व-सन्धदः ; Kirat, canto I.
3. M. अनुष्टुप् ।
4. जनान् इति शेषः ।
5. M. पुष्पितामा ।

## अथ द्वतीय-प्रकारणम्

72. दाचिणात्य इह मन्त्र-शास्त्रविद्  
          दचिणादि-पद-भूर्ति-नामभृत् ।  
      यो हिजाति-वर-मण्डलौ-हृतो  
      भाति भर्ग<sup>1</sup> इव पाष्ठदाहृतः<sup>2</sup> ॥१॥<sup>3</sup>
73. आम-वस्त्र-वर-भूषणादिभि-  
      स्तु सदा वरमसावप्नुपुजत् ।  
      चित्रकूट-पतिरेव स हिजं  
      देव-वन्द्यमिव<sup>4</sup> पाद-शासनः ॥२॥<sup>5</sup>
74. वैद्यो वाग्भट<sup>6</sup>-सुश्रुता<sup>7</sup> त्रि-रचित-ग्रन्थादि-पारङ्गमो  
      यो लोकेष्विह मङ्गलं वितनुते नान्नाऽप्यसौ मङ्गलः ।  
      तस्यै चौर-समुद्र-लब्ध-जनुषा तुल्या लसद्द-बुद्धये<sup>8</sup>  
      भूयो आम-वरेण-कार्मण-विधिं संआमसि<sup>9</sup> होइकरोत् ॥३॥

1. i. e. श्रिव ।

2. i. e. surrounded with his associates, viz., the प्रमथः.

3. M. रथीहता ।

4. i. e. like हृष्टस्पति ।

5. पाकशासनः ? M. रथीहता ।

6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रब-समुच्चय ।

7. The author of सुश्रुत-संहिता ।

8. तुल्याच सद्बुद्धये ? M. शार्दूल-विक्रीडित ।

75. संवत्-खाद्रि<sup>1</sup>-सुनीन्दुभिः<sup>2</sup> परियुतेऽब्दे शश्मु-सूनोस्तिथौ<sup>3</sup>  
शुक्रे<sup>4</sup> मासि सिते<sup>5</sup> इतिपचिंडतवरः शास्त्रार्थ-पारङ्गमः ।  
काशीखोऽतितरां सुधीर्दिनकरस्तस्मै हिरस्याश्व-युग-  
ग्राम<sup>6</sup> विप्र-वराय यो नृप-वरः संग्रामसि<sup>7</sup> हो द्विदात् ॥४॥<sup>8</sup>
- 76 स्वच्छोद्याह-करः सुपण्डित-वरो न्यायाब्धि-मन्याचलो  
योऽसौ भूमि-भुजां गुणैरतितरां सम्मान-पात्रं सताम् ।  
तस्मै भूमि-सुरेश्वराय च सुखानन्दाह्व-भट्टाय सद-  
ग्राम<sup>9</sup> कीर्ति-समुज्ज्वलो नृप-वरः संग्रामसि<sup>10</sup> होऽददात् ॥५॥<sup>11</sup>

1. The अद्विस may either be 7 or 8. For 7, see MatP., chap.

75— “सहेन्द्रो भलयः सद्यः शुक्रिमान्त्रचसानपि ।  
विष्वय्य परिपावय इत्येति कुल-पर्वताः ॥”

For 8, cp. MohM.,

“अष्ट-कुलाचल-सप्त-समुद्रा ब्रह्म-पुरन्दर-दिनकर-कदाः” । etc.

Here we accept 8 as the right figure as that would agree with the date that History gives us. As संग्रामसिंह was coronated in 1816, an incident that is mentioned at the beginning of chap. II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2. ख=०, अद्वि=८, सुनि=७, इन्दु=१. The year is 1780 of the संवत् era i. e. 1724-25 A. D. in accordance with the dictum अद्वस्य वासा गतिः ।

3. i. e. the तिथि of गणेश, the 4th day of the white moon.

4. i. e. ज्यैष्ठ ; cp. AmarK ; “ज्यैष्ठे शुक्रः”, I. 316, p. 22.

5. On Friday, cp. “सित-शनि-कुञ्ज-जीवाकाशि-इन्दुर्नेत्राणां”, etc.

6. M. शार्दूल-विक्रीडित ।

7. M. शार्दूल-विक्रीडित ।

77. वाजपेयः-सुख-यज्ञ-गत्तिने<sup>१</sup> पुण्डरौक् इति नाम विभृते ।  
यामभिव सित<sup>२</sup>-वाजि-संयुतं चन्द्र<sup>३</sup>-पर्वणि समार्पयत् प्रभुः ॥६॥<sup>५</sup>

1. For the वाजपेय sacrifice, see KathSamh, XIV; MaitSamh, I, 11; VajSamh, IX, 20; TaitSamh, I, 7; TaitBrah, I, 3.7; SataBrah, V, 2.1; ApasSS, XVIII; BaudhSS, XI; ManSS, VII; KatSS, XIV; AsvSS, IX; SankSS, XVI; LatSS, V, 12; VaitS, XXVII.

It is of interest to note that some texts place the वाजपेय above the राजस्य and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the वाजपेय to confer paramount lordship and the राजस्य universal sovereignty, like that of वरुण; Tait Brah, II, 7; SataBrah, V. 1. However, there are reasons to believe that the वाजपेय was performed by the king before the राजस्य and by the ब्राह्मण before the ब्रह्म्यति-सब; AsvSS., ix. 9.19. For the भृहस्पति-सब, see JaimBrah., ii. 128-30; PancBrah., xvii, 11; TaitBrah., ii. 7.1; KathSamh, xvii, 7; BaudhSS, xviii. 1.

2. Some word meaning कारिणी is meant here.

3. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकड्हण-आचार्य's दान-क्रिया-कौमुदी, महीषर's दान-संयह, भगवन्त-भास्कर's दान-मयूखु and the दान-घरुङ्ग of the चतुर्वर्ण-चित्तामणि of हेमाद्रि for details.

4. During the lunar eclipse

5. M. रथोद्धता ।

78. राजतीनाम्ब सुद्राण्यामयुतं चन्द्र-पर्वणि ।  
पुरुषं दीकाय यज्ञार्थमदात् संग्राम-भूपतिः ॥७॥ ?
79. अथागमत् कैश्चिदहोमिरासीत्  
पुवीतं मध्येदये-नाम पर्व ।

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. ( तिथितत्त्व ) by रघुनन्दन, p. 152,

“राहु-दर्शन-संक्रान्ति-विवाहात्यय-हृदिष्ट ।

स्नान-दानादिकं कुर्वन्निशि काम्य-त्रेतेषु च” ;

cp. also डङ्गवशिष्ठ—

“ग्रहणीदाह-संक्रान्ति-यावादी प्रसवेषु च ।

दानं नैमित्तिकं त्वं यं रावावपि तदिष्यते”,

as quoted in the DanD.

The gift of silver counts for immense religious merit, cp. DanKK., p. 8.

2. यज्ञार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. श्लोक ।

4. अगमत् goes with पर्व ; and आसीत् with the second part of the verse, the subject being नरेन्द्र । The use of आसीत् in the 1st line involves दूरान्वय-दीप ।

5. पवित्रम् ?

6. Cp. PasNA., as quoted in the Tith T.—

“अमार्क-पात्-श्वर्णैर्युक्ता चेत् पौष-माघयोः ।

अष्टौदयः स विज्ञेयः कोटि-सूर्य-यहैः समः ॥”

दानोदकोत्सर्ग<sup>१</sup>-मना नरेन्द्रो  
घर्मालये मेघ इवाधिक-श्रीः ॥८॥  
80. अथो महादेव-परैक-चित्तो  
देवाभिरामो भुवि देवरामः ।  
द्विजायणीः पुरुषवलस्तदानीं  
तुलातिरुद्रौ<sup>२</sup> विधिना क्षेष्ट्रे ॥९॥<sup>४</sup>

1. In the अर्चोद्दय, gifts count for much religious merit ;  
cp. the SkanP.,

“अर्चोद्दये तु संप्राप्ते सर्वं गङ्गा-समं जलम् ।  
शुद्धाकामानी द्विजाः सर्वे भवेयुन्नत्या-समिताः ।  
यत् किञ्चित् क्रियते दानं तद्वान् सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this occasion is specially prescribed ; see DanC. of दिवाकर, p. 62.

Every gift is to be accompanied with the offerings of water ; so here दानोदकोत्सर्ग means a large number of gifts. For such “पदार्थे वाक्य-रचनम्”, cp. KavP., अष्टम उल्लास, p. 425.

2. BhatK., canto I.

3. i. e. तुला-दान । See दिवाकर's DanC., f. 5, 10 ff. for details ; for the prayoga, see f. 12 ff.

4. अकाशीत् । क्षेष्ट्रे is the आशीर्विड् form of क्ष ; it does not make any proper sense here ; for the uses of आशीर्विड्, see Ast., 3. 3. 173 ; SidKaum., 2195 ; KatS., आश्यात् 15 ; MugB., सूत्र 960, p. 693.

81. हिजाय सत्-पात्र-वराय देव-

रामाय तस्मै नर-वाह्नि-यानम् ।<sup>1</sup>

ग्रामं हनुमंतिय-नाम-भाजं

संग्रामसि॑ंहस्तं समार्पयत् सः ॥१०॥

82. ब्रह्म-च्योति॒र्विवर्तस्य गुणः सर्वोऽप्यशेषतः ।

देवरामस्य विप्रषेवकुं केनेह शक्यते ॥११॥<sup>2</sup>

83. च्योति॑ःशास्त्र-विदां वरः सुमतिमां॑स्तत्त्वार्थवित् कीविदः

शिष्याणां प्रतिपाठनेऽतिचतुरो<sup>3</sup> भूष्टत्-सभा-भूषणम् ।

तस्मै पात्र-वराय भट्ट-कमलाकान्ताय चाधी॒दये

ग्रामं यस्तिल<sup>4</sup>-पर्वतादि॑-सहितं संग्रामसि॑ंहोऽददात् ॥१२॥<sup>5</sup>

84. मोरडौ॑-संज्ञया ग्रामं विश्वुं विश्व-मण्डले ।

कमलाकान्त-भट्टाय संग्रामसि॑ंहोऽददात् प्रभुः ॥१३॥<sup>6</sup>

1. i. e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC. p. 24; DanKK. p. 66, "शिविकायाः प्रदानेन वज्रिष्टोम-फलं लभेत्."

2. M. अनुष्टुप्।

3. Grammatically wrong. The word should be either सुमति or सतिमान्; cp. बानन's KavAlam., न कर्म चारयान्मलर्थीयो बडुनीहि-चे दर्थं प्रतिपत्ति-करः।

4. One of the six principal duties of the ब्राह्मण, cp. ManDS.

5. This is specially enjoined in the treatises on दान; see दिवाकर's DanC. under the heading "अर्द्धोदये तिल-पर्वत-दानम्"! For the general offering of the sesamum, see op. cit. under the heading "तिलाचल-दानम्"!

6. M. शार्दूल-विक्रीडित ।

7. M. अनुष्टुप्।

85. हैम<sup>१</sup>-हस्ति<sup>२</sup>-रथ<sup>३</sup>-दानमाद्वतो  
 दीप्तिमानवनि-पाकशासनः ।  
 बन्धुरोद्धर-समिह-सिन्धुरा-  
 नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥<sup>४</sup>

86. श्रीमत्-संग्राम-वृपतिर्जीयात् स शरदां शतम् ।  
 पात्राय प्रत्यहं दत्ते हैम-सुद्धा-युताच्च गाम्<sup>५</sup> ॥१५॥<sup>६</sup>

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्तौ दान-प्रश्न-सा-प्रकरणम् ॥३॥

1. DanKK ; p. 51 ; DanC., p. 51.

2. DanC ; p. 22 ; DanKh. ; DanS.

3. Not specially enjoined in the treatises on gifts.

4. M. रथोद्धता ।

5. For गो-दान, see DanC., p. 43 f. ; DanKK., p. 53

6. M. अनुष्टुप् ।

## अथ चतुर्थं-प्रकारणम् ।

87. संग्रामसिंह-जननी चाहुवाणान्वयोङ्गवा ।  
पितुर्वंशोङ्गवस्तस्या अतः परमिहोचते ॥१॥<sup>१</sup>
88. पुरा महास्तकक-नाग-राज  
उत्तङ्ग-नान्नः किल कर्ण-भूषाम् ।  
हृत्वाऽगमद भूतलमेव सद्यो  
मुनिस्ततश्चातितरां तुकोप ॥२॥<sup>२</sup>
89. काष्ठं श्वहीत्वाथ खनन्तमुच्चे-  
मुनिं विलोक्याथ सुराधिराजः ।  
द्विजे क्षपा-बद्ध-मना दयालु-  
र्वच्चं सुमोचाथ धरा-विदारि ॥३॥
90. तेनैव मार्गेण च लक्ष्य-भूषो  
द्विजः परं तुष्ट-मना बभूव ।  
तद्दुर्गतं-पूर्व्यै तु वशिष्ठ-नामा  
यत्कं च लोके क्षपयाऽन्वतिष्ठत् ॥४॥
91. हिमालयं याचितवान् मुनीन्द्र-  
स्तद्दुर्गतं-पूर्व्यै स तमेकमेव ।

1. M. अनुष्टुप् ।

2. M. उपजाति, combination of इन्द्रवज्रा and उपेन्द्रवज्रा ।

दत्तेन तेनाद्रि-वरेण गर्त-

पूर्ति॑ विधायाहित-क्षत्य॑ आसौत् ॥५॥

92. भुवोऽथ रक्षार्थमनल्प-तुडि-

र्मखं दधौ वौर-वरस्य लिप्सुः<sup>२</sup> ।

हवींषि तस्मिन्नजुहोत् सुमन्त्रै-

रमोघ-सिद्धग्रथ-कर्त्तर्वशिष्ठः<sup>३</sup> ॥६॥

93. तस्मादकस्मादय वक्षि-कुण्डात्

क्षतान्त-तुण्डादिव चण्ड-रूपः ।

दोषाश्च विभच्छतुरोऽवतीणः

स्यातोऽव तस्माद् भुवि चाहुवाणः<sup>४</sup> ॥७॥

94. स चाहुवाणः प्रथितोऽव नाम

धरामरक्षच् चतुरङ्ग-संज्ञः ।

1. He had his duty performed.

2. According to the KatPar, वौरवरस्य is here सुखने षष्ठी ; see स्व 64, pp. 293—94; cp. स्वातुरता नरकस्य जिष्णवः, SisV., 12.3.

3. According to पाणिनि 2.3.69 and SidKau, 627 “न खोकार्थ्य-निष्ठा-खलर्थ-दशास्त”, the षष्ठी here cannot be कर्मणि षष्ठी, because लिप्सु has the termination चक । Cp. MugB., स्व 335, p. 246 । This is to be supported as an instance of विवचार्या षष्ठी ।

3. अर्थ here means necessity, मिहिरेव अर्थः, तत्-कर्त्तैः ।

4. Earlier name चाहुमाण । Contracted form चौहान । Cp. this legend with the popular one given in the चांद राजसा or पृथ्वीराज राजसा and other late documents.

आ-सङ्गरे<sup>१</sup> यत्र वरेऽय राजा  
श्रियं दधि वीर-वरैर्वतः सन् ॥८॥

95. तदन्वयात् चौर-महार्णवादिव<sup>२</sup>  
चपाधिनाथोऽभ्युदियाय भूमौ ।  
संग्राम-रावः खलु भूरि-तेजाः  
स चित्रकूटाधिपमन्वगाच्च<sup>३</sup> ॥९॥

96. तं चित्र-कूटाधिपतिः (?) समीच्छ  
योद्धारमुद्वद-बल-प्रभावम्<sup>४</sup> ।  
अस्थापि राजा वहु-मान-पूर्वं  
स चाहुवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-सूतुरुथः परम-प्रतापी  
प्रताप-रावो रव-रुग्ण<sup>५</sup>-शत्रुः ।

1. In the fight for wealth.

2. Metre defective ; the पाद consists of 12 syllables.

3. i. e., he followed संग्रामसिंह of Mewar. See प्रकरण ii. v. 7.

4. बल means here physical force as distinguished from प्रभाव, royal prowess ; cp. स प्रभावः प्रतापश्च यज्ञेनः कीश-दख्षजम्, AmarK., II. 8. 20, p. 125.

5. रुजी भड़े ; see SidKaum., तुदादि-गण, 1417, p. 412. रुग्ण, therefore, means भग्न, vanquished or defeated.

चातुर्य-वित्तैक-निकेतनं<sup>1</sup> यः  
२ नीति-नैपुण्य-विधिर्विधिः ॥११॥

98. स राव-रावः<sup>3</sup> प्रसमिष्ठ-तेजा  
लभेऽय पुत्रं बलभद्र-राज्ञः<sup>4</sup> ।  
क्षणाग्रजान्दून-बलत्वं-हेतो-  
स्तेनाप्यवासा<sup>5</sup> बलभद्र-संज्ञा ॥१२॥
99. तदाम-जन्मा किल रामचन्द्रः  
श्रोराम-पादाख्युज-चित्त-दृक्षितिः<sup>6</sup> ।  
धुर्यो महा-वीर-ब्रह्मत्व-भाजां  
पुण्याधि-वित्तैक-क्षचिर्बूद्धूव<sup>7</sup> ॥१३॥

1. पावं, भाजनं, निकेतनं, etc., are अनाहस्तिक् words ; but sometimes these words change their genders “बौपचारिकाः क्वचित् स्त्र-लिङ्गं जन्मति” ; cp. गुणवत्युपाय-निखये in मुद्रा-राचस, प्रसावना ।

2. नीतिश्च नैपुण्यश्च, नीति-नैपुण्ये, तयोर्विधिः, श्रीभगी नीति-नैपुण्य-विधिर्यस सः । निधिः ?

3. रावेषु रावः ।

4. संज्ञः ?

5. अपि is redundant here. It is used for the sake of पाद-पूरण ।

6. अखुलि चित्त-दृक्षित्यस सः ; व्यधिकरण-बहुत्रैहि । But the व्यधिकरण बहुत्रैहि other than those that end in जन्म, etc., ( जन्माद्युत्तर-पद, e. g. शर-जन्मा ) have no grammatical support ; cp. वामन's काव्यालङ्कार-सूत्र, “अद्वयर्थो बहुत्रैहिन्द्याद्युत्तर-पदः ।”

7. The sense is clear but the language is defective.

100. तस्याक्षजः सबल-सिंह इतीरिताह्रो<sup>१</sup>  
 धाम श्रियाच्च यशसाच्च महा-गुणानाम्<sup>२</sup> ।  
 यः साम-दान-विधि-मेद-विनियोगाणां  
 सम्युक्त-नियोग-विधिवित् प्रवलो बभूव ॥१४॥
101. तस्याक्षोऽभूत् सुलतान-सिंहः  
 स्थानं तदौयं विधिवत् प्रशास्ति ।  
 अर्धीदये रूप्य-तुलादि-दाना-  
 वलिर्वितेन विधिनाऽथ तेन] ॥१५॥
102. तस्माद् गुणाव्येः सबलाभिधानाद्  
 रसेव सच्चादुदिताऽभवद् या ।  
 पितुर्गर्ट्टहेऽवर्धत सद्गुणोघै-  
 नीन्ना युता 'देव-कुमारिकेति ॥१६॥
103. पित्राऽथ दक्षा सबलेन राजा  
 वराय योग्यामरसिंह-नामे ।

1. ईरित means कथित, described, designated ; आहा name ; so ईरिताह्रो means one who is called ( सबलसिंह ) ।

2. For these technical terms relating to politics, see AmarK., ii. 8. 21, p. 125 ; MatP., राज-धर्म, chap. 196.

3. For the अर्धीदय-योग, see footnote 6, p. 27.

4. The prose-order is : सद्गुणोघैयुता देवकुमारिकेति नामा पितुर्गर्ट्टहेऽवर्धत ।

भौम्ये ण क्वाण्याय महोग्र-धान्ते  
धामाभिरामा किल रुक्मिणीवः ॥१७॥

104. ततोऽग्र-राज्ञी जयसिंह-सूनो-  
र्जाता महा-पुरुष-पवित्र-सूर्तिः ।  
रमेव साक्षात्करध्वजं तं  
संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥
105. वैकुण्ठ-लोकं श्रयति प्रजेशि  
भूपाधिनाथेऽमरसिंह-राज्ञः ।  
तदाक्षजः शक्त इवाय पृथ्यौ  
दिवं॑ दिनेश-प्रतिमः प्रशास्ति ॥१९॥
106. माता तदौयाय विचार्य चित्ते  
धर्मार्थ-बुद्धिं विदधाति नित्यम् ।  
उत्कर्षमापादयति क्षणेन  
धर्मी जनेराचरितो हि सम्यक् ॥२०॥

1. For details, see पद्म-पुराण, उत्तर-खण्ड, chap. 67, “विदर्भ-राजी धर्मार्था”, etc.; BhagP., 10.54.35; Contri. of W. to S. L., vol. VII, pp. 42—43.

2. अमरसिंह-राजे?

3. Also स्वर्गे। Here स्वर्गं; refer to AmarK.

4. The only अर्थान्तर-न्यास अलङ्कार in the whole book.

107. तुला-व्रथं<sup>१</sup> राजतमुद्दिधाय  
दानान्यनेकानि च सद्-व्रतानि ।  
शिवालयस्योदरणाय बुद्धि-  
दध्ने तथा तोर्ध-वरस्य सिद्धेः ॥२१॥<sup>२</sup>

108. पूर्वां तुलां साऽमरसि'ह-भर्तुं-  
निदेशतोऽधत्त मुदैव राज्ञी ।<sup>३</sup>  
तथा इजालिः [पृष्ठ]श्रिवीव वृष्ट्या  
पुष्टाभवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC. of दिवाकर, f. 5f. ; for the प्रयोग, see op. cit., f. 12f. See also दान-ग्रन्थ of चतुर्वर्ग-चिन्तासणि, दान-क्रिया कौमुदी of गोविदानन्द, etc.

2. सिद्धेः तौर्धवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation.

3. The woman has every right to offer sacrifices. But whereas the maiden (see the prayoga of the साक्षेष sacrifices as followed by the white Yajurvedic schools ; SatSS., vol. V., p. 238, II. 1—2 ; cp. ApSS, xx. 15, vol. III, p. 159 ; Rāmā., वेदवक्त्री's penances and ascetic vows, etc., 7th book, sarga 17 ; KalkiP., 1.8) and the ब्रज्ञ-वादिनी (SamsRM., vol. I, p. 165, l. 6.) can offer sacrifices in their own exclusive personal rights, the wife cannot do so. The husband and the wife are mutually dependent in sacrificial matters. See in this connection, पर्णिनि, 4. 1. 33 ; KatSS, 130, Chow. ed., p. 47 (even after the death of the wife, the husband must have her substitute) ; RV., viii. 31.8, I. 72.5, I. 83.3, 1.131.3. v. 43.15, viii. 31 ; MaitSamh, 1.4.3 (p. 51,4), cp. 1.4.8 (p. 56, 10) ; KathSamh., 5.4 (p. 46) ; TaitBrah, 3.7.5. 11, ApSS, 3. 9. 10 ; vol. I, p. 159 ;

109. तुला हितीयापि तया व्यधायि  
 श्री-एक-लिङ्गे श्वर-सन्निधाने ।  
 अहे<sup>१</sup> विधोश्चन्द्र-कुमारिकाख्यां<sup>२</sup>  
 सुतां च पौत्रं<sup>३</sup> विधिवद्विधार्य ॥२३॥
110. तुलां हतीयां विधिना व्यक्ताष्टीत्  
 संग्राम-सिंहस्य नृपस्य माता ।  
 अधीदये पर्वणि चान्य-दानैः  
 सहैव सा देव-कुमारिके यम् ॥२४॥
111. ईशो हि कान्यारमतीति<sup>४</sup> हेतोः  
 श्रीशारम-ग्राम-वरो य आस्ते ।  
 शिव-स्थितिं तत्र विलोक्य देव्या  
 प्रासाद-सिद्धर्थमकारि बुद्धिः ॥२५॥

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ManSS, I. 3.5.5 ; KatSS, 20.8.24—27, p. 981, Weber's ed.; ManDS., ix. 96, BaudhDS., 1.7.15. 10 and Govinda's comm. on the same; GautDS., iv.7 and viii. 16 ; NarDS., xii. 40; ManDS., III. 30 ; YajnS., 1.60 ; Haradatta on AsvGS., p. 21, sutra 15, Triv. ed., UnavSamh., p. 65 ; Visnu, cp. xxv, 2 (the wife should observe the same vows as her husband) ; Manu (v. 66, p. 208, NSP. ed.) ; Visnu (xxv. 15, UnavSamh., p. 66) and Brhad-DhP. (p. 317, v. 8 : the wife should not perform sacrifices, observe vows and fast separately.)

1. i.e. ग्रहणे ।
2. चन्द्रकुमारिका was, therefore, the sister of संग्रामसिंह ।
3. Probably, the son of संग्रामसिंह ।
4. परच्छैपद, acc. to the rule “ब्राह्म परित्यो रमः १।३।८॥”

112. सुहृश्य-सर्वादृत-रूप-राशिः ।  
 शिव-स्थिति-प्रोज्भित-कल्पषौघः ।  
 सुवर्ण-शृङ्गी प्रततादभुत-च्चौः ।  
 प्रासाद १३शाद्रिरिवाऽवभासे ॥२६॥

113. रायोप-नामा किल भू-सुरेशो  
 यः श्रीनिवासः शुभ-धर्म-धाम ।  
 तत् पुण्य-कर्माणि<sup>१</sup> कविः कथचित्  
 संख्यां विधातुं निपुणोऽपि नेष्टे ॥२७॥

114. तं ज्ञाति-वर्गार्पित-सद-दुकूल-  
 पात्रादिकं रायमिहोय-बुद्धिः ।  
 शिवालयस्त्रोङ्गव-कर्म-सिद्धौ  
 सा श्रीनिवासं कुशलं व्ययुड्त्वा ॥२८॥

115. तत्र स्वादूदकं कुण्डं व्यधत्त रावत्तामजा ।  
 धर्म-कर्मार्थ-सिद्धग्रन्थं जनानां च सुखासये ॥२९॥<sup>२</sup>

इति देवकुमारिका-नाम-राज-माल-क्षत-वैद्यनाथ-प्रासाद-  
 प्रशस्तौ चाहुवाणीङ्गव-प्रकरणं चतुर्थम् ॥

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here. Supply गच्छिता as the verb governing the object कर्माणि ।

3. M. अनुष्टुप् ।

## अथ पञ्चम-प्रकरणम् ।

116. अथ प्रतिष्ठां विविवदु व्यकार्षी-  
 च्छुभे सुहृत्ते सति राज-माता ।  
 आङ्ग्य रावांशु<sup>१</sup> पुरोहितादौ-  
 स्तान्<sup>२</sup> भूमि-गौर्वाण<sup>३</sup>-वरान् सुविद्यान् ॥१॥
117. तस्यास्ति<sup>४</sup> मन्दो हरजीति-नामा  
 गुणाधिकः पुरुष-भृतां वरिष्ठः ।  
 यः सर्व-कार्याणि निदेश-मात्रात्  
 सदा करोत्येव सुवृद्धि-राशिः ॥२॥
118. प्रे माभिधा कापि च राज-मातु-  
 विश्वास-पालं<sup>५</sup> परिचारिकाऽभूत् ।  
 तस्याः सुतो बुद्धि-बलैक-सिम्बु-  
 ल्लोकैर्यं ऊदाभिधयाऽभ्यधायि ॥३॥

1. i.e. the Princes of the राव family, being the maternal side of the ruling राणा संग्रामसिंह ।

2. i.e. प्रसिद्धान् । The omission of यत according to the dictum, “प्रक्रान्त-प्रसिद्धान्तभूतार्थकच्छ्वदी यदुपादानं” नापिचते ।”

3. i.e. ब्राह्मण ।

4. तस्यास्ति ? तस्य, as it stands, may refer to संग्रामसिंह acc. to the doctrine mentioned in note 2 above.

5. This is an अजहस्त्रिङ् word.

119. जदाभिधं दुद्धिमतां वरिष्ठं  
           तदर्ह-वसु-प्रतिपादनेषु ।  
           समादिश्त् सर्व-गुणोपपन्नम्  
           उदार-चित्ता जननी नृपस्य ॥४॥
120. जदाभिधानोऽतितराष्ट्र दक्ष-  
           स्त्रत्-कर्म<sup>१</sup>-सिद्धौ कुशलस्त्रस्त्रौ ।  
           पुञ्चौक्तान् वसु-चयान् समग्रान्  
           बुद्ध्याचिनोत् राव<sup>२</sup>-हितार्थ-दुद्धिः ॥५॥
121. यज्ञाङ्ग-सामग्र-विधि व्यधत्त  
           पुरोहितः श्री-सुखराम-संज्ञः ।  
           संयाम-सिंहस्य यथैव जिष्णो-  
           र्मच्छी-महेन्द्रस्य गुरुगुरुर्हर्यः ॥६॥
122. विचार्य तेनाथ पुरोहितेन  
           हृता हिजास्त्र विशिष्ट-कल्पाः ।  
           हि-जाति-सङ्घः खलु सर्व-वेद-  
           पारायण<sup>३</sup> चात्र समध्यगोष्ट ॥७॥
123. वेद-धनिः सोऽप्यथ तूर्य-नादैः  
           संवर्धितोऽशोभत दिग्बिदिक्षु ।

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were. V.r. सर्व ।

3. i.e. the complete text, see AmarK., III 2. 2, p. 183.

केका-रवः सु-स्वन जर्जिताङ्गो  
घनाघनस्य १ स्तनितैरिविह ॥८॥

124. हृष्टैहृष्टैश्चातितरां स-मन्त्रैः  
सौहित्य-भाजसु सुरा अभूवन् ।  
भोज्यै रनेकै रचितैश्चतुर्धा  
वर्णाश्रमा भूमि-गता इवाद्र ॥९॥

125. अथाभ्यगच्छत् किल राज-माता  
वेदौं च तत्-कर्म-विधि॑ विधित्सुः ।  
पुरोहितस्यानुमतेन दानै-  
र्धरा-सुराणामपि तर्पणाय ॥१०॥

126. तुलां चतुर्थीमपि तत्र देवौ  
चरीकरौति॑ स्म विधि-प्रयुक्ताम् ।  
एकौक्षतः पुण्य-यशः-समूहः  
स रूप्य-रागिसुखितो विभाति ॥११॥

1. i.e. of rainy cloud.

2. This is the यड्-लुक् form of the root क्त्, see DhatRKD., p. 529 ; cp. Ast., 2.4.74 and SidKau., 2050, यड्डैत्ति च ; also Ast., 7.4.91 and SidKau., 2652, 'रुग्निकौ च लुक्ति' and Ast. 7.4.92 and SidKau. 2653, चतुर्थः।

Acc. to SidKau. the following forms of क्त् are available in the यड्-लुक्—चर्करौति, चर्क्ति॑, चरिकर्ति॑, चरीकर्ति॑ but चरीकरौति is not given by मध्देजि॑।

127. वाराणसीसौख्योऽप्यथ चेनु-भद्रः  
           सु-पचिहतः पात्र-वरस्तपस्तो ।  
           तस्मै गजो आम-वरस्त दत्तः  
           सहक्षिणा-संयुत-मान-पूर्वम् ॥१२॥
128. रथाञ्जन-नर-यानादि-भू-हिरण्यादिकं बहु ।  
           अदादृ हिजेभ्यः पात्रेभ्यो राज्ञी शङ्खर-तुष्टये ॥१३॥<sup>1</sup>
129. शब्दः संश्रूयते तत्र दोयतां भुज्यतामिति ।  
           दीनानाथादयोऽप्यत्र मोदिरं सुष्टुमानसाः ॥१४॥<sup>2</sup>
130. प्रासाद-वैवाह्य-विधि' दिष्टक्षुः  
           कोटाधिषो भौम-लृपोऽभ्यगच्छत् ।  
           रथाञ्जन-पत्ति'-हिप-नद्व-सैव्यो-  
           दिष्टीप-सक्षानित-वाहु-वीर्यः ॥१५॥
131. यो डुँगराख्यस्य पुरस्य नाथो  
           दिष्टच्या रावल-रामसिंहः ।  
           सोऽप्यागमत्तत्र समग्र-सैव्यो  
           देशान्तरस्या अपि चान्य-भूपाः ॥१६॥
132. देवालयादृ योजन-भूमिरेषा  
           नृपैर्जनैः सङ्घवती तथासीत् ।

1. M. अनुष्टुप् ।

2. M. अनुष्टुप् ।

3. i.e. पदाति ।

यथा समुच्चालित-सुष्टुयोऽपि

<sup>१</sup>तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133. संवद्-भुजाव्य-मुनि-चन्द्र-<sup>२</sup>गुताव्य-मावे

शुक्ले विशाख<sup>३</sup>-तिथि-युग्-गुरु-वासरे च ।

श्री-वैद्यनाथ-शिव-सद्ग-भवां प्रतिष्ठां

देवौ चकार किञ्च देव-कुमारिकाव्या ॥१९॥<sup>४</sup>

[ अष्टक by हरिश्चन्द्र । ]

134. श्रेष्ठ-नाग-मणि-सुप्रभावली-

भूषितोद्भृत-जटा-कलापकः ।

कोटि-सूर्य-सम-भा-समचितो

वैद्यनाथ इह भूतयेऽसु नः ॥२०॥<sup>५</sup>

135. चेतुरेव च गुण-त्रयस्य यः<sup>६</sup>

सिद्धिदः स्व-भजनार्ह-चेतसाम् ।

घैलजा-कृचि-विभूषितार्धकं

वैद्यनाथमभितो<sup>७</sup> न माम्यहम् ॥२०॥

1. Cp. the Bengali proverb meaning 'न स्थानं तिल-धारणे' ।

2. i. e. Samvat year 1772, A. D. 1716.

3. कार्त्तिकैय-तिथि i. e. षष्ठी तिथि ।

4. M. वस्तल-तिलक । The वैद्यनाथ-प्रासाद-प्रशक्ति of देवकुमारिका ends here.

5. M. रथीङ्गता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नमः पुरस्त्राद्य पृष्ठतस्मि, BhagG., 11.

136. विष्टप्-वितय-वन्दि ते न वा

वाङ्-मनो<sup>१</sup>-इतिग-महाक्षर<sup>२</sup>-शोभिना ।

सीख्यदेन च युनक्तु<sup>३</sup> मन्मनो

वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥

137. संस्तर्भय-हराय सेवनात्

त्राप्यकाय मदनाम्बुकाय च ।

श्रीत-दीधिति-लसत्-किरीटिने

वैद्यनाथ-गिरिशाय ते नमः ॥२२॥

138. वेद-गौत-महिमोद्धताद्विभो-

भूति-भूषित-तनोमहिशितुः ।

ब्रह्मणः परम-तत्त्वमस्ति नो

वैद्यनाथ-गिरिशादतः परम् ॥२३॥

139. वेद-मन्त्र-विधिवत्-सपर्यया

पूजितस्य विबुधैरहनि॑श्चम् ।

भक्तिरसु सकलाघ-हारिणी

वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

1. It should be वाङ्-मनसः ।

2. महत्त्व ? For the sake of metre, महाक्षर has been used as महाक्षर and 'वाङ्-मनसः' as 'वाङ्-मनः' ।

3. देवनाथ कर्ता understood.

140. अष्ट-सिद्धि<sup>१</sup>-परिचारिकावृत्ते  
नाम-मात्र-जपतां तु<sup>२</sup> सिद्धिदे ।  
वुद्धिरसु० विमलाद्य मे सदा  
वैद्यनाथ उमया विराजिते ॥२५॥

141. आधि-भज्जन-क्षेपक-वारिधि  
राजराज<sup>३</sup>-विधि<sup>४</sup>-सेवित प्रभो ।  
मन्महोऽसु तव पाद-पङ्कजे  
प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥

142. हरिश्चन्द्र-नामा हि-जन्माऽभ्यभासीद्  
इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।  
प्रभाते पठेत् स्तोत्रमेतत्त्वरो यो  
मनोवाच्छतार्थी' स सिद्धि' लभेत्

इति देवकुमारिका-नाम-राज-माण्ड-कृत-वैद्यनाथ-प्रासाद-प्रशस्तौ  
प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[ समाप्तेयं प्रश्नस्ति: ]

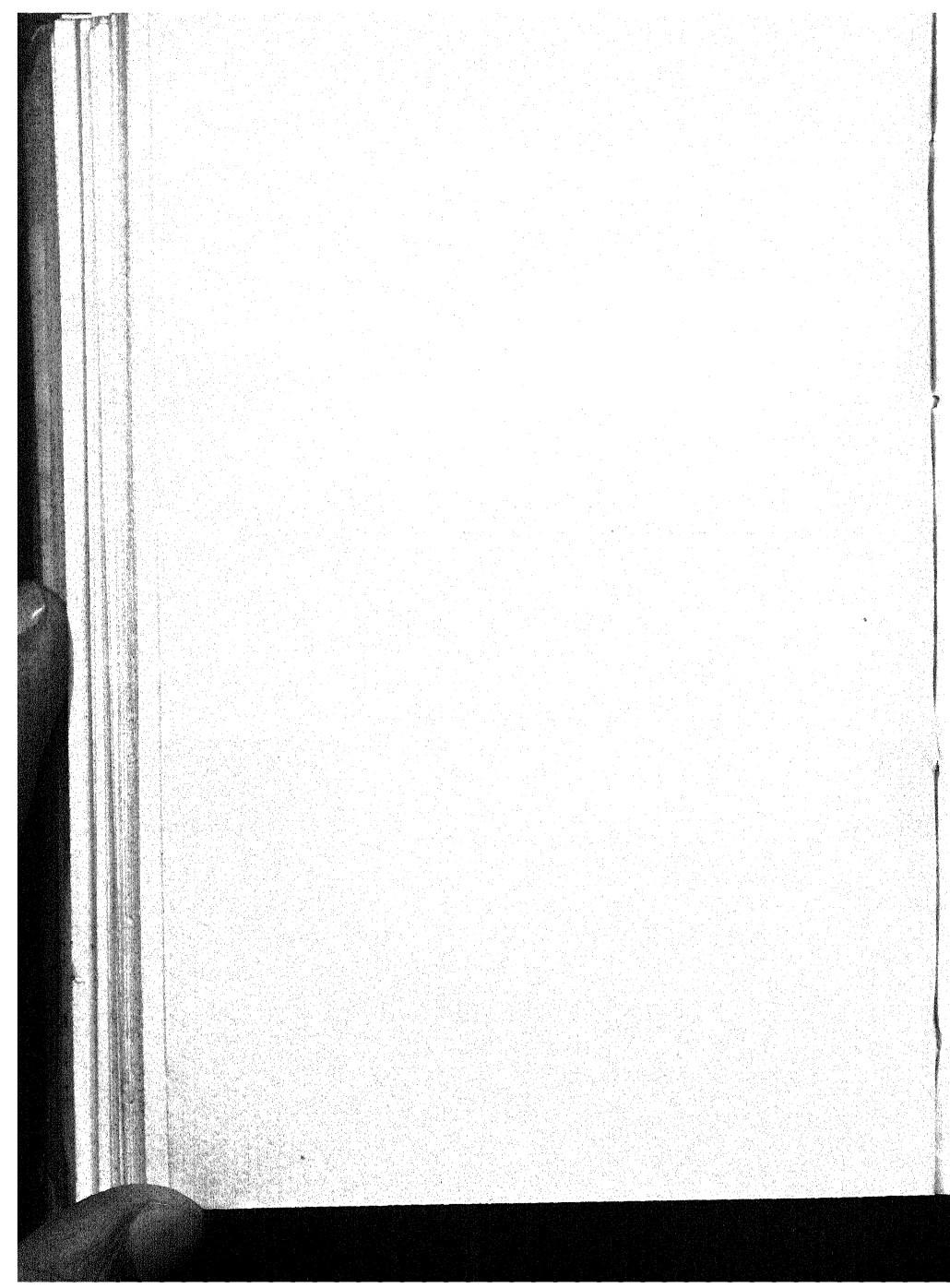
- |                    |  |
|--------------------|--|
| I.                 | “अशिमा लघिमा चैव गरिमा महिमा तथा ।<br>प्राप्तिः प्राकाश्यनौशिलं वशितचाष्ट सिहयः ॥” |
| Cp. also           | “अशिमा लघिमा प्राप्तिः प्राकाश्यं महिमा तथा<br>ईशिलं च वशिलं च तथा कामावसायिता ॥”  |
| 2. जपनातु ?        | 3. i. e. कुबेरि ।  |
| 4. i. e. ब्रह्मा । | 5. M. भुज्ञ-प्रया  |

**PART II**

**SANTĀNA-GOPĀLA-KĀVYA**

By

**QUEEN LAKSMĪ**



QUEEN LAKSMI

# सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञा विरचितम् ।

प्रथमः सर्गः ।

1. आसौच्छ्रुया विजित-निर्जर-राज-पुर्यां  
कश्चित् पुरा द्विज-वरः किल क्षण-पुर्याम्<sup>1</sup> ।  
सोऽयं स्व-धर्म-निरतः सह धर्म-पद्मग्रा  
रेमि सुखं हरि-पदाख्युज-दत्त-चित्तः ॥१॥
2. कालेन कञ्चन सुतोऽपि च तस्य जातः  
कालस्य हन्त वशतां स तदैव यातः ।  
आदाय तन्मृत-धरौरमुपेत्य धौरिं  
शोकातुरो बहुतरं विललाप विप्रः ॥२॥

1. cp. द्वारावती पुरौ, BhagP., 10. 89. 21, p. 760.

2. The metre of all the verses in this canto is वसन्त-तिलक except that of the last one which is मालिनी ।

3. “हाहा हरे ! जगदधीश कृपाम्बुराशि  
पादारविन्द-विनतावन्-लोकुपात्मन् ।  
पापाक्षनो मम सुतोऽयमभूद् गतासुः  
श्रीवासुदेव सदयं परिपालयैनम् ॥३॥
4. रामादयो यदुवरास्त्वं मदीय-चिन्त-  
तापापनोदन-कृते कुरुत प्रसादम् ।  
लोकेऽव दुष्करमहो भवतां न किञ्चिद्  
देवात्म संप्रति निदेश-कृतो यतो वः” ॥४॥
5. इत्यादि तस्य रुदितं निश्चमय्य सर्वे  
कृष्णादयोऽपि च तदा यदु-बंश-मुख्याः ।  
तूष्णीं स्थिताः किल जने विपरीत-दैवे  
नूनं भवन्ति वत साधु-जनाश्च वामाः ॥५॥
6. दृष्टा तु शिष्ट-परिपालन-मष्ट-भावान्  
कष्टो जगाद मुनरप्यवनौ-सुरेन्द्रः ।  
“कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-  
जुष्टस्य धृष्ट-नृप-धोष्टप्र<sup>1</sup>-वशात् प्रनष्टाः ॥६॥
7. क्षिण्यन्ति यत् सुत-धनादि-विनाश-हेतो-  
विग्रादयोऽपि च परं भुवि हृत्तवन्तः ।  
तस्यात्र पत्युरविवेक-भवं धरिविग्रा  
दौरात्म्यमेव हि निदानसुदाहरन्ति ॥७॥

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१. धार्त्र ?

8. साधारणो न जगतौति भवत्-प्रभावः  
 सर्वैर्यदुच्यते इहाच्युतं सत्यमेतत् ।  
 यस्मात् स्व-पच्च-जन-दशिंत-पच्च-पातः  
 संदृश्यते तदितरेषु न मादृशेषु ॥८॥

9. पुलं पुरा यम-पुरात् स्व-गुरोः प्रनष्टं  
 हृत्वापि कृष्णं कलिता किल दक्षिणाऽस्य<sup>१</sup> ॥  
 आहृत्य कंस-निहतानपि षट् कुमारान्  
 मातुः प्रदर्श्य तरसाऽपहृतो विषादः<sup>२</sup> ॥९॥

1. After finishing their studies with their spiritual preceptor सन्दीपनी, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पञ्चजन्य !

2. When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस ! They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of सरीचि by जर्णी, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of हिरण्यकशिपु and how योगमाया had finally caused them to be reborn as sons of देवकी ! कृष्ण and बलराम brought them back to their mother.

10. पैतामहास्त-निहतं गुरु-नन्दनस्य  
पार्थीक्षिजाक्षमयापि च गर्भ-संस्थम् ।  
चक्रायुधेन भवता परिच्छ सम्यग्  
व्यक्तीकृतैव निज-मित्र-जनेषु मैत्रौ ॥१०॥
11. किं चात्र षोडश-सहस्र-मिता महिष्ठः  
संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।  
किं वा वचोभिरधिकैरखिलं तदेत-  
दाबं भरित्व-महिमाधिक-जृश्चितं ते” ॥११॥
12. एवं विलाप्य सुचिरं यदु-पुंगवानां  
भावं निरौच्य च तदा विगतानुकूल्यम् ।  
सोऽयं हिजो निज-गृहं प्रति सन्निहृतः  
शोकं नियम्य दयिता-सहितो व्यवात् सौत् ॥१२॥
13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-  
नष्टी तथैव तनयानपि क्षण्ण-पाश्चंम् ।  
नौत्वा पुरेव स शुचा विलपन् पुनस्य  
प्रस्थाय दुःख-हृदयः स्वगृहीतवतस्ये ॥१३॥
14. अतान्तरे स्त्र-जन-कर्मणि यादवानां  
प्रीत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

1. In order to exterminate the line of the पाण्डव, अश्वत्थामा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्त्र, whereupon she took shelter to क्षण्ण। He protected the foetus from all harm.

शुत्वा सुतेऽस्य नवमेऽपि भृते विलापं  
विग्रस्य निःसहमना वचनं बभाषे ॥१४॥

15. “भूपः किमत्र न हि भू-सुर-रक्षणाय  
याग-प्रसक्ता-हृदया यदवो हिजाः किम् ।  
तेऽपि श्वसन्ति बत भस्तुरपमं महीशा  
ये सन्ध्यजन्यसु-गणान् न मही-सुरार्थे ॥१५॥
16. शोकं त्यज हिज-वरैवमितः परं ते  
जातो भवेद् यदि सुतः सहस्राहमेनम् ।  
निष्ठामि तं यममपि प्रसभं विजित्य  
जह्नां न चेत् सधनुरेव तनुं हुताशे” ॥१६॥
17. इत्यं तु सत्य वचनं निशमय जिषो-  
नीत्यन्त-तुष्ट-हृदयस्तसुवाच विप्रः ।  
“किं वा धनंजय विजत्यसि सांप्रतं हा  
निर्लंजमेव यदु-राज-सभान्तराले ॥१७॥
18. क्षणादिभिञ्च सुवन-प्रथित-प्रभावै-  
रत्यन्त-दुष्कारतमेऽत्र कथं प्रभुस्त्वम् ।  
दन्तीन्द्र-मस्तक-विदारण-चरण-शौर्यान्  
करणीरवान् समतिगच्छति किं शृगालः ॥१८॥
19. जन्मान्तराजित-शुभाशुभ-कर्म-हेतोः  
संजातमत्र सुवि जन्म-सुवां<sup>१</sup> सुखादि ।

१. स्वां ?

- कः पौरुषैरिह विलंघयितुं चमः स्यात्  
को वाऽद्य पार्थं तव बाल्य-मदातिरेकः” ॥१८॥
20. इतूप्रचुषोऽस्य विशयं परिहर्तुमेव  
निःशेषतो निज-बलं प्रशश्नं स पार्थः ।  
“मा मा कथा मयि द्वया पृथिवी-सुरैवं  
शंकां समस्त-जनता-विनुतानुभावे<sup>1</sup> ॥२०॥
21. छाण्योऽहमस्मि न च तत्-सहजो न रामः  
काश्यर्पादियोऽपि च तथा यदु-वंश-मुख्याः ।  
जानौहि मां सुर-वराक्षजमाम-बाहु-  
वीर्य-प्रसादित-गिरीश-गृहीत-शस्त्रम् ॥२१॥
22. भिस्त्वा पुरा नृप-वरैरखिलैरभेद्यं  
लक्ष्यं मया ह्यपहृता द्रुपदेन्द्र-पुत्रौ ।  
गत्वोक्तरां<sup>2</sup> दिश्मशेष-महीश्वराणां  
क्षत्वा पदं च मुकुटेषु करो गृहीतः ॥२२॥
23. सौरायुधादिभिरत्यार्थतमो नितान्तं  
यादेभिरेष भयदोऽपि च यादवाभिः ।  
तौर्णः क्षणेन हृदयाकलितोरुभद्रा-  
वचोज-कुंभ-युग्मेन मया क्षमेण ॥२३॥

1. Cp. BhP., 10. 89. 32-33.

2. MahBh., SabhaP. chap. 25, sl. 9—10.

दिशं धनपतेरिद्यामजयत् पाकशासनिः ॥

भौमसेनस्तथा प्रादीं सहदेवस्तु इच्छाम् ।

प्रतीधौ नक्षत्रो राजन् दिशं व्यजयतास्त्वित् ॥

24. ताताज्ञया दिवसुपेत्य निहत्य दैत्यान्  
 कौमार-ग्रन्थि-सुख-विश्वम-दान-शौरणम् ।  
 अद्यापि सिङ्ग-तक्षी-निवहैः स-मोदं  
 संस्कृयते चरितमद्भुतमस्मद्दीयम् ॥ २४ ॥
25. वाचा किमद्य मम भारत-संगरे प्राग्  
 गांगीय-सुख्य-रथिकानखिलान् विजित्य ।  
 धात्री समुद्र-रशनाऽपद्वृता तदेत-  
 द्राघावि हन्त भुवि विश्वुतमत्र सर्वम् ॥ २५ ॥
26. आश्वस्यतां स्व-गृहमेत्य मदौय-वाग्मि-  
 राश्वास्यतां च इयिता पृथिवौ-सुरेन्द्र ।  
 आसन्न-सूति-समयां तु निवेदयैना-  
 मापन्न-सूनु-हरणे विदितोऽस्तु पार्थः<sup>1</sup> ॥ २६ ॥
27. निःशंकमेव गदितां गिरमर्जुनस्य  
 विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।  
 सद्यः समेत्य सदनं गृहिणीं च सम्य-  
 गाश्वासयन् कतिपयानि दिनान्यनैषीत् ॥ २७ ॥
28. काले तु तत्र इयितां परिपूर्ण-सच्चा-  
 मालोक्य भू-सुर-वरेण गृहं प्रणीतः ।  
 आच्छाद्य तन्त्रिलयनं विशिखैर्महास्वैः  
 पार्थः प्रसूति-समयं प्रतिपात्य तस्यौ ॥ २८ ॥

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1. Cp. BhP., 10. 89. 35.

29. जाते तदा युवति-लोक-विलाप-घोषैः  
           साकं विभिद्य शर-कूटमसुक्ता-देहे ।  
       याते दिवं निज-सुते हिज-सत्तमेन  
           शोकातुरेण जगदे विजयः सरोषम्<sup>1</sup> ॥ २८ ॥
30. “हे फाल्खुनार्जुन पृथा-सुत क्षणा-बन्धो  
           कुत्रासि शक्र-सुत विक्रम-वारि-राजे ।  
       अद्यैव साधु विदितो भुज-विक्रमस्ते  
           सद्यो गतः सतनुरेव यतः शिशुर्मे ॥ ३० ॥
31. स त्वं यमामज-मरुत्-सुतयोः सगर्भ-  
           स्त्यक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।  
       हन्त्रीवशी-प्रथित-शाप-बलोदितं तत्  
           षण्डत्वमेव भजसीत्यधुनापि मन्त्ये<sup>2</sup> ॥ ३१ ॥
32. गार्ढीव एष तव खार्ढव-दाह-लब्धो  
           नाना-रिपु-प्रवर-शौर्य-विमाथि-वौर्यः ।  
       संसर्गतस्त्वव किमस्य च षण्डतीति  
           मत्वा नपुंसकतयापि च कथ्यतेऽसौ<sup>3</sup> ॥ ३२ ॥

1. Cp. op. cit., 10. 89. 37-38.

2. MBh., VP., 46, 48-50.

3. The bow गार्ढीव is found used both in the masculine as well as neuter genders ; cp. “गार्ढीव-गार्ढिवौ पु-नपु-सकौ” ! Now, the poetess fancies thus : the bow गार्ढीव, though masculine, is also found as neuter as well ; is that due to the association of the bow with you ?

33. देहस्तावायमधुना दहने हृतश्चेत्  
खेदं सुकुन्द्र-सहजैव भजिन्नितान्तम् ।  
क्षणा पुनश्च पतिभिर्वतुरैच्चतुर्भिर्ग-  
र्निश्चात्-धीरतितरां सुखितैव सा स्यात्” ॥ ३३ ॥
34. इत्यादि-दुःसह-वचोविशिखोघ-विष्णो  
दुःखाकुलः स खलु शक्र-सुतस्तदानीम् ।  
विद्या-वलेन निलयादवनौसुरस्य  
मानी यथौ यम-पुरीं हरिमप्यदृष्टा<sup>1</sup> ॥ ३४ ॥
35. सम्मान-पूर्वमसुना प्रतिदर्शितेषु  
सम्मार्गंयस्तत इतो निरयेषु पार्थः ।  
तद्वत् क्रमेण निलयेष्वपि दिक्पतीनां  
कुवाप्यदृष्ट-शिशुरेष यथौ विषादम् ॥ ३५ ॥
36. भूयो विचिन्त्य बहुशः स्व-यशोविनाशं  
भूरि-त्रपा-परवशः स भृशं मनस्त्वौ ।  
द्रष्टुं शशाक न यतो निज-बान्धवाद्यां-  
स्वकुं ततः स्व-तनुमैच्छदयं क्षणानी ॥ ३६ ॥
37. सन्दीप्य तत्र दहनं भृशमिन्द्यनौघैः  
सच्चिन्त्य चापि पुर-वैरि-पदाङ्गमन्तः ।  
यावज्जुड्डाव दहने स्व-तनुं स जिष्णु-  
स्तावत् समेत्य हरिणाऽभिदधि निरुद्ध ॥ ३७ ॥

38. “मा मा कुरुष्व कुरु-सत्तम साहसं म-  
 यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतौत्थम् ।  
 हा हन्त भूरि-तर-कौर्ति-निदान-भूतं  
 देहं विहातुभिः कस्तव दुर्विचारः ॥ ३८ ॥
39. कृतस्त्रं मही-तलमहो तव हस्ता-संस्थं  
 खलीक-दुर्लभ इहाद्य तु भोग-योगः ।  
 कृष्णोऽस्माह हं च भवतः सततं हितैषी  
 न ज्ञायते विजय ! संप्रति शोक-हेतुः ॥ ३९ ॥
40. कृच्छ्रे पुरापि च पृथा-सुत तत्र तत्र  
 यद् यन्मया हृपक्तं भवतो हितार्थे ।  
 विस्मृत्य तत् सकलमप्ययि मामनुज्ञा  
 त्यक्तुं कलेवरमहो बत किं तवासीत्” ॥ ४० ॥
41. वाचं निशस्य मधुरां मधु-सूदनस्य  
 देवं व्यवेदयदसुं विजयः स-शोकम् ।  
 “जानन्नपौत्यमखिलं खलु सर्व-वेदिन्  
 नैवं प्रलोभयितुमर्हसि दासमेनम् ॥ ४१ ॥
42. रक्षिते दिज-तनुज इतीरितेयं  
 व्यर्थाऽभवत् सपदि हन्त मम प्रतिज्ञा ।  
 त्यच्चामि तत्त्वुभिमां हत-कौर्त्तिरग्नौ  
 तस्मात् प्रसीद जगदौश्वर देह्यनुज्ञाम्” ॥ ४२ ॥

43. “त्यज विजय विषादं सांप्रतं सर्वमेव  
 प्रिय-सखु तरसा ते वाञ्छितं साधयिष्ठे ।”  
 इति सुमधुर-बाचा सान्त्वयित्वा तमेन  
 कर-तलमवलम्ब्र प्रस्थितो वासुदेवः<sup>1</sup> ॥ ४३ ॥

इति प्रथमः सर्गः ।

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I. The metre of this verse is मात्स्तिना ।

## अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-मारुताश्वं  
 रथं समारह्य रथांग-पाणिः ।  
 सहस्र-नेत्रस्य सुतेन साकं  
 दिशं प्रतीचौं प्रथयौ स देवः<sup>1</sup> ॥ १ ॥
45. ततो व्यतीतेऽद्वि-वरे तु लोका-  
 लोकाभिधे तत्र तमोऽतिघोरम्<sup>2</sup> ।  
 निवार्यं चक्र-प्रभया महत्या  
 निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥
46. “विलोक्यतामाशु विलोकनौयं  
 विलोचनासेचनकं जनानाम् ।  
 अवर्खं-तत्त्वमहिमातिश्यायि  
 सुपर्खं-केतोः पदमत्युदारम् ॥ ३ ॥
47. कदापि माया-विकृतिं न याति  
 भयादि-भावा अपि दूर-याताः ।  
 प्रकाश-रूपेऽपि च यद्र नित्यं  
 परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP., 10. 89. 46 The metre of the verses in this canto is either उपेन्द्रवज्ञा or उपजाति, except that of the last verse which is पुष्टितात्रा ।

2. Cp. RaghV., 1. 68.

48. !अनार्जवं यत्र भजत्यजस्त-

महोद्दृ-भीगः परमेक एव ।

\*वि-रूपतां चापि खगाधिराजो

\*गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥

49. नवाम्बुद-श्यामल-कोमलांगा

गदाम्बुजाद्यंकित-दोष्टतुष्काः ।

श्रीवत्स-पीताम्बर-कौसुभावाः

श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥६॥

50. दिव्यांगनाभिः परिचर्यमाणा

दिव्यांशु-काले<sup>4</sup> परिभूषितांगी ।

यस्मिन् स्वयं विश्व-विमोहिनी सा

दृष्टि-प्रसादं कुरुते च लक्ष्मीः” ॥७॥

51. इतीरयित्वा तरसाऽवरुणो

रथादसौ पाण्डि-सुतेन साकम् ।

विवेश पार्श्वं विहिताञ्जलौ तौ

प्रदृष्टवन्तौ च परं पुमांसम् ॥८॥

1. आर्थीं परिसंख्या here.

2. Here आर्थीं श्विष्ठ-परिसंख्या । वि means bird ; so वि-रूपता means the form of a bird. It also means “the absence of beauty.”

3. गदान्विताः bears more than one meaning. On one side, it means those who carry the mace of विष्णु ; on the other, it means those who are ill.

4. जालैः ।

[ इतः परं सप्तभिः कुलकम् ]

52. फणीन्द्र-पर्यङ्ग-तले शयानं

<sup>१</sup>महेन्द्र-नौलोत्पल-मेचकांगम् ।

किरीट-हारादि-विभूषणैष-

प्रकाष्ट-नाना-मणि-दीपिताशम्<sup>२</sup> ॥८॥

53. लक्षाट-देशाकलितोर्ध्वं-पुण्डं

कृपा-रसापूर्ण-सरोज-नेत्रम् ।

सुवर्णं<sup>३</sup>-मौनोपम-कुण्डलोद्यत-

प्रभानुलिसामल-गण्ड-शोभम् ॥९॥

54. मृदु-स्थितोदद्योति-सुखेन्दु-विक्ष्वं

गलोऽस्त-कौसुभ-शोभमानम् ।

चतुर्भुजासक्त-गदादि-शंख-

सरोकहं<sup>४</sup> मञ्जुल-वन्ध-मालम् ॥१०॥

55. स्त्र-भक्त-वात्सल्य-विशेष-शंखि-

शोवत्स-लक्ष्मांकित-वत्स-देशम् ।

अनेक-पङ्को रह-संभवारण-

निवेश-वेश्मायित-कुक्षि-देशम् ॥१२॥

1. Here the word नौल is significantly put in the middle of a compound. It goes with the preceding and following parts ; thus the meaning of the first part is महेन्द्र-नौल-मेचकांगम् ; and of the second, नौलोत्पल-मेचकांगम् ।

2. Cp. BhP., 10. 89. 53-56.

3. सौवर्णं ?

५७. पीताम्बराच्छादित-पीवरोहं  
 पापाम्बकारारुण-पाद-पद्मम् ।  
 नखेन्द्र-विघस्त-समस्त-भक्ता-  
 जनान्तर-स्थायि-महाम्बकारम् ॥१३॥

५८. सनत्कुमारादि-सुनीन्द्र-सुख्यैः  
 सनन्द-सुख्यैरपि पारिषद्यैः ।  
 सुरासुरादैरपि मूर्त्तिमङ्गि-  
 र्निजाश्यैः सन्ततमौद्यामानम्<sup>१</sup> ॥१४॥

५९. तदीय-रूपापहृताच्चि-पद्मा-  
 ...वं<sup>२</sup> परानन्द-पयोधि-मग्नौ ।  
 खललद्व-गिरा तुष्टुवतुस्तदानीं  
 जगद्-गुरुं पाण्डव-वासुदेवौ ॥१५॥

६०. “नमो नमस्ते न लिनेन्नणाय  
 नवाम्बुद्व-श्याम-कलेवराय ।  
 पदारविन्द-प्रणताखिलार्थ-  
 प्रदान-सन्तान-महीरहाय ॥१६॥

६१. नमोऽद्वितीयाय सदाऽस्तु तुभ्यं  
 पुराण-पुंसे प्रकृतेः परस्तैः ।

१. Cp. BhP., 10. 89. 56.

२. Metre defective. One syllable missing at the beginning of the पाद. वैवम् ? i.e. पद्मौ+एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कले  
विरिच्छि-विष्णवीश-वपुर्धराय ॥१७॥

62. योगीश्वरान्तर्निलयाय धान्ते  
बोध-स्वरूपाय निरञ्जनाय ।  
दुष्कैन्द्रिय-प्राण-विलक्षणाय  
सत्याकायासु नमो नमस्ते ॥१८॥

63. सर्वाक्षरे सर्वं-विलक्षणाय  
सर्वान्तरस्थाय सदा शिवाय ।  
सच्चित्-परानन्द-मयाय शुद्ध-  
तत्त्व-स्वरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विश्वमुदेति सर्वं  
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।  
यत्नैव याति प्रलयं च तस्मै  
तुभ्यं नमोऽस्त्वद्भृत-वैभवाय ॥२०॥

65. विधाय माया-प्रतिबिम्बितस्त्वं  
प्रपञ्चमेतमहदादि-तत्त्वैः ।  
संहृत्य भूयः किल काल-शक्तया  
प्रकाशसे त्वं हि महा-प्रकाशः ॥२१॥

66. विधाय लौला-निलयं किशोरः  
प्रविश्य चान्तः सुचिरं विहृत्य ।

विनाश्यत्येव पुनसु सर्वे  
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66. मायामये संस्कृति-सागरेऽन्निन्  
कायात्म-दुष्ट्रा सुचिरं भवत्त्वः ।  
तवैव संप्राप्य पदाञ्ज-पीतं  
तरन्ति तं गोष्ठदवन्मथन्तः ॥२३॥

67. भवन्निकेत-भवणे सदा मे  
धृताभिलाषी चरणी भवेताम् ।  
करौ भवत्-पाद-सरोज-पूजा-  
रतौ श्रुतौ त्वच्चरित-श्रुतौ च ॥२४॥

68. मुकुन्द ते<sup>१</sup> मूर्ति-विलोकनोत्के  
विलोचने चापि सदा भवेताम् ।  
ग्राणं च युष्मत्-पद-पद्म-पुष्प-  
ग्राणोत्सुकं सन्ततमसु विष्णो ॥२५॥

69. तवावतारादि-कथा-प्रसङ्ग-  
रता सदा स्याद्रसनाऽस्मदौया ।  
मूर्धा प्रणाम-प्रवणोऽसु नित्यं  
ध्याने मनो मे मधु-दानवारे” ॥ २६ ॥

1. The form ते is grammatically wrong here. Though मुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव। Vide Sida-Kaum., 412; Ast., 8. 1. 72, “आमन्नितं पूर्वमविद्यमानवत्।”

70. इति सुतोऽयं सरसी-रहात्मः  
 स्मितानुतासत्ता-मुखारविन्दः ।  
 क्षपा-रसापूर्ण-कटाक्ष-पातैः  
 प्रहृष्टयन्नाह पुमान् पुराणः ॥ २७ ॥
71. “किमद्य भोः क्षण-धनञ्जयौ वा-  
 मनाहृतं क्षेमसुदार-बीयौ ।  
 निवेद्यतां खागतमप्यहो यन्-  
 मदन्तिकेऽप्यागमने निदानम्” ॥ २८ ॥
72. पृष्ठो बतैवं पुरुषोक्तमेन  
 प्रच्छाद्य ताषण्डिज-सर्ववित्तम् ।  
 विज्ञापयामास यदूद्दृहोऽस्मै  
 विज्ञान-रूपाय छत-प्रणामः ॥ २९ ॥
73. “निवेदनीयं त्वयि सर्ववेदिन्  
 न विद्यते किञ्चन देव-देव ।  
 दिवाकरस्यात् तमोनिरोधः  
 प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥
74. तथापि लोकानुकृतिस्त्वयं  
 पदाश्रितानुग्रह-हेतुरेव ।  
 पिपासुता हृत्पयोधराणां  
 निजाश्रयाणामिव चातकानाम् ॥ ३१ ॥

75. द्विजस्य कस्यापि तनू-भवस्य  
 प्रपालने साधु कृत-प्रतिकृः ।  
 धनञ्जयोऽयं विफल-प्रतिकृः  
 परत्र सर्वत्र विचित्र्य जातः ॥ ३२ ॥
76. भवत्-प्रसादे सति दुर्लभं किं  
 भवेज्जनस्येति विचित्र्य नाथ ।  
 अनेन साकं भवतः सकाशं  
 समागतोऽस्मारण्य सरोकहाच ॥ ३३ ॥
77. अथि प्रपन्नार्तिहरं प्रसदो  
 भवे”ति भूयोऽपि कृत-प्रणामः ।  
 सुधामिवामन्द-कृपा-रसाद्री  
 जगाद वाचं जगतां शरणः ॥ ३४ ॥
78. “करुं युवामद्य मदंशभूता-  
 वनेक-हिंसा-जनितावं सुक्तौ ।  
 पदावलोकान्मम ते कुमारा  
 दिजोन्मस्याव मयैव नोताः ॥ ३५ ॥
79. चिरं पृथिव्यां कुशलं भजन्तौ  
 पदं समागच्छत्सेतदेषु ।  
 नयेतमितानपि विप्र-पुत्रान्  
 प्रतिशुतं तत्तु भवत्वबन्धगम्” ॥ ३६ ॥

८०. इति मधु-रिपुणा क्षताभ्यनुज्ञौ  
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।  
 पद-सरसिजयोर्निंपत्य भूयो  
 हिंज-तनयैश्च ततः प्रतस्थिवांसी<sup>१</sup> ॥ ३७ ॥

इति हितीयः सर्गः ॥

1. Cp. BhP., 10. 89. 60. The metre of this verse is  
 युष्मिताका, see foot-note 1, p. 30.

## अथ दृतौयः सर्गः ।

81. अथ तदा हरि-लोक-विलोकना-  
          दुदित-तत्त्व-धिया स धनञ्जयः ।  
          कृत-हरि-सुतिरस्त-मदोऽविशद्  
          द्विज-गृहे जगृहे च परां सुदम्<sup>1</sup> ॥ १ ॥
82. सूत-विनाश-विषाद-विसूचितं  
          द्रुतसुपेत्य तदा द्विज-सत्तमम् ।  
          सह निपत्य पदे विजयोऽब्रवीत्  
          स हरिणा हरिणांक-कुलांकुरः ॥ २ ॥
83. “द्विज-वर प्रणतोऽस्मि धनञ्जय-  
          स्तव पदाञ्ज-युगे सह-बालकः ।  
          अनुगृह्णाण विषादमशेषयन्  
          दयितयाऽयि तयाऽतिशुचात्या ॥ ३ ॥
84. दशम-नन्दन-पालनमेव ते  
          द्विज-कुलेन्द्र मया तु पुराश्चुतम् ।  
          बत परं मधु-वैरि-क्षणा-बला-  
          दनिहतानिह तान् दश चाऽनयम्”<sup>2</sup> ॥ ४ ॥

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1. The metre of the verses 1-46 in this canto is Druta-vilambita.

2. Cp. BhP., 10. 89, 61.

इति निषीय तदीय-वचोऽमृतं  
 गुरु-तर-प्रमदाकुल-मानसः ।  
 क्षणमभूत् प्रतिपत्ति-विमूढ-धी-  
 हिंज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. समुपगुह्या हृष्टं पुनराशु तं  
 शिरसि चायभिचुम्बर मुहुर्सुहः ।  
 प्रमद-वाद्य-जलान्यभिवर्षता  
 स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. “अयि धनञ्जय जीव चिरं सुखौ  
 सुत-धनादि-समस्त-समृद्धिमान् ।  
 पृथु यशस्व भुजा-बलमक्षतं  
 भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-मोह-विधायिनः  
 प्रतिविधानमहो न जगत्यये ।  
 किमधिकं बत दातुमिदं जग-  
 हिजय ते जयते सुज-विक्रमैः ॥ ८ ॥

89. इह सु दीन-परायण सर्वदा  
 यदु-पतिः स ददातु हितं तव ।  
 निज-वयोविलयेऽपि च योगिना-  
 मसुलभं सुलभं पदमसु तत् ॥ ९ ॥

90. इति वितीर्य तदाशिषमग्रतो

मधु-रिपुं च समौच्य महौ-सुरः ।  
सृष्ट-भक्ति-युतः प्रणिपत्य तं  
परमुदाऽरमुदारमथासुवत् ॥ १० ॥

91. “जय हरे जय देव जगत्-पते

यदु-कुलाक्षुधि-पूर्ण-निश्चाकार ।  
अयमहं प्रणतोऽस्मि रमा-पते !  
तव पदेऽव पदेक-समाश्रयम् ॥ ११ ॥

29. अहह विख-विमोहन-शीलया

तव परं जगदोखर मायया ।  
हत-धियः कलयन्ति महाक्षतां  
मनसि ते न सितेतर-कर्मभिः ॥ १२ ॥

93. तदिह मे निखिलामपराधितां

सुत-विनाश-शुच्चा वचसा क्षताम् ।  
सदयमद्य सहस्र क्षणां विना  
त्रि-भुवने भुवनेखर का गतिः ॥ १३ ॥

94. यदिह दुस्तर-संस्टुति-सागरे

सृष्ट-वासनया तु निमज्जतः<sup>1</sup> ।  
अघमहो प्रतिजन्म समर्जितं

त्वमधुना मधु-नाशन नाशय ॥ १४ ॥

I. नमेति शेषः ।

95. दृष्टतरा लयि भक्तिरहनिश्च  
 भवतु मे भव-ताप-विनाशिनौ ।  
 अपनयस्त हृदोऽप्यविवेकितां  
 करुण्याऽरुण्या नयन-चिया ॥ १५ ॥
96. सततमेव जगत् परिचितुं  
 निखिलमप्यवतार-शतैरलम् ।  
 कृत-धियस्तव सा प्रथिता कृपा  
 भुवि तथा वितथामिह मा क्षथाः ॥ १६ ॥
97. <sup>१</sup>दिवि-भुवा हयकण्ठ<sup>२</sup> इति प्रथां  
 गतवताऽपहृते निगमोत्करे ।  
 तव तु तव धृता सकलापदां  
 शम-करी मकरीश-तनुः पुरा<sup>३</sup> ॥ १७ ॥
98. प्रमथिते तु पुरा पयसां निधौ  
 मिलित-सर्व-सुरासुर-सञ्चयैः ।  
 विपुल-कच्छृप-रूपमधोगतं  
 महि-धरं हि धरन्तसुपास्यच्छे<sup>४</sup> ॥ १८ ॥

1. इति ? 2. For reference, see PanR. ; Cp. BhP., 8, 24-9.

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by इव्योव । For details, see MahBh., Vana-parvan, chap. 187 ; MatP., chap I ; BhP., 8. 24. 9 ; MeruT., प्रकाश 26.

4. At the time of the churning of the ocean विष्णु supported the मन्त्र hill as a tortoise. For details, see KurP., I ; for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5.I.5.

99. शरणमसु स मे किटि-रूप-धृग्  
 जलनिधावसुरेण निभज्जिता ।  
 क्षितिरियं बत येन समुद्रधृता  
 स च रणे चरणेन हतो रिपुः<sup>1</sup> ॥ १८ ॥

100. दिति-सुतं निज-भक्ता-सुर-द्वृहं  
 कशिपुमादि-हिरण्य-पदं नखैः ।  
 नर-मृगीन्द्र-वपुहृतवान् भवान्  
 वसतु मे स तु मेधतमो छ्वदि<sup>2</sup> ॥ २० ॥

101. तमहमिन्द्र-सहोदरमाश्रये  
 त्रि-पद-मात्र-मितां तु जगत्-त्रयीम् ।

1. The third incarnation of विष्णु is a Boar who killed हिरण्याच ।

For details, vide BhP., 3. 12-20 ; KalP., 19-22.

2. For details, see AgniP., chap., 30 :—

सिंहस्य कल्वा वदनं सुरारिः  
 सदा करालच्च सुरक्तं-नेत्रम् ।  
 अर्धं वपुर्द्वै मनुजस्य कल्वा  
 त्रैषो चभां दैत्यपतेः पुरस्तात् ॥

Har V., chaps. 30-39 ; BhP., 7, 1-10 ; VisnuP. I. 17-21.  
 Almost every पुराण contains some information about  
 चृसिंह ।

बलि-करादपहृत्य च यः पुरा  
मघवतेऽघवते प्रदद्वौ मुदाः ॥ २१ ॥

102. हृदि करोम्यनिशं जमदग्निं  
हिज-कुलापक्षातौ निरता नृपाः ।  
सपदि यस्य परश्वध-नामके  
हुतवहे तव हे श्लभाः क्षताः<sup>२</sup> ॥ २२ ॥
103. सुर-जनार्थनया दिनक्षत्-कुले  
दशरथाक्षतां समुपेत्य यः ।  
दशमुखं तु जघान जगद्गुह्यं  
स भव मे भव-मेदुर-तापहाः<sup>३</sup> ॥ २३ ॥

1. बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf ( वासन ) ; see BhP., 8, 14-24 ; VamP., 48-53.

2. Nowhere in the Ram. and the MahBh. is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP., VisP. and other पुराणs, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराणs, he is taken to be only a partial, and not a full, incarnation. In the RenM. of the सञ्चादि-खण्ड of the SkanP., an attempt is made to make him a full incarnation.

For details, vide BhP., 1. 2 ; MahBh., शान्ति-पर्व, chap. 49 ; also Vana-parvan, chaps. 116-117 ; Ram., I, 75-76 ; SkanP., सञ्चादि-खण्ड of RenM., 13. 19 ; KalP., chap. 82.

3. The reference is to राम ।

## 104. सित-पयोधर-चाहतराक्षति-

विघृत-नील-पटो सुसलायुधः ।

इह च सम्रति नः शरणं भवा-

च्छमयतामयतामघसुखणम्<sup>1</sup> ॥ २४ ॥

## 105. कलि-युगेऽन्तसुपेष्ठति कल्लिनः

खल-जनानखिलांश्च विमेत्स्यतः ।

तव पदाङ्ग-युगं तदिदं मनः

स्मरति मे रतिमेकतमां वहत्<sup>2</sup> ॥ २५ ॥

1. According to some authorities, कृष्ण is the eighth incarnation; but according to many others, बलराम is the eighth. Acc. to the BhP., I. 3. 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts बलराम as the eighth incarnation. For the dress and weapon of बलराम, see BrahVP., श्रीकृष्ण-जन्मखण्ड, chap. 13.

2. Our poetess लक्ष्मी does not evidently recognise the Buddha as an incarnation of विष्णु! For the recognition of the Buddha as an incarnation, see BhP., I. 3 (21st incarnation); VisP., part III, chaps. 17 and 18 (The Lord Buddha is here named मायासीह); AnuB., II, 2, 26; GitG., I (निन्दसि यज्ञ-विविरहह स्तुति-जातम्) etc.; cp. SaṅD., chap I (यस्मालीयत शत्क-सौन्धि जखिः, etc.).

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., I. 3. 24-25. For Kalki as accepted by the Jains, see JainHV., 60. 2. 52.

106. यमिह यादव-वंश-समुद्भवं  
धरणि-भार-विनाश-विधित् सुया ।  
सपदि कंस-भयेन पिताऽनयद्  
ब्रज-पदेऽज पदेन तरन् नदीम्<sup>1</sup> ॥ २६ ॥

107. सपदि तत्र च कंस-नियोजिता  
विष-विलिप्त-कृचं दिशतौ तत्र ।  
निश्चिरौ वत येन हि पूतना  
सुनिहता निहताभित-बालका<sup>2</sup> ॥ २७ ॥

108. तत्र वधाय पुनश्च समागताः  
शकट-वात-मुखा बहवोऽसुराः<sup>3</sup> ।  
मख-भुजामनिशं च हितैषिणा  
विदलिता दलिताकृन्-भूरह्ना<sup>4</sup> ॥ २८ ॥

1. Cp. e.g., BhP., 10. 3. 46f.

2. For details, see BhP., 10. 6. 10; HariV., chap. 62. कृच sucked the breast of पूतना in such a way that she was instantaneously killed.

3. कृच killed the demons headed by शकट and वात when He was very young. See, e.g. BhP., 10.7. 6, 26, 28.

4. Nala and कूवर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद। कृच uprooted the trees with great force for the salvation of Nala and कूवर। See e.g., BhP., 10. 10. 23ff. भूरह्ना adj. to लक्ष्य (omitted).

109. निखिल-गोप-वधू-निलयादपि

स्व-जननी नवनीत-पयोमुषः ।

नियमनं तु कथच्छिद्गुलूखले

क्षतव तौ तव तीव्र-रघाकुला<sup>1</sup> ॥ २८ ॥

110. सकल-गोप-कुमारक-संकुले

भवति गो-शिशु-पालन-लोलुपे ।

कमलभूरपि यस्य तु मायया

परमयाऽरमयादिह विस्त्रयम्<sup>2</sup> ॥ ३० ॥

111. स्व-विष-दूषित-सूर्य-सुता-जलं

विमदयन् फणि-नायकमाशु यः ।

सुर-जनेन सुमैरभिवर्धितः

सुतवता तव ताण्डव-चातुरौम्<sup>3</sup> ॥ ३१ ॥

1. यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10. 9. 14.

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13. 41.

3. The reference is to the Serpent कालीय who with his associates used to poison the water of यसुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक ; see, e.g. BhP., 10. 16. 28.

112. जल-विहार-विधौ यमुना-तटे

निहितमंशुका-सञ्चयमाहरन् ।

ब्रज-वधूरकरोद्धपयातुराः

समदना मदनाधिका-मोहनः<sup>1</sup> ॥ ३२ ॥

113. रुषित-वासव-बृष्टि-भयं ब्रजे

प्रश्नमयन् स्वकरोद्धृत-पर्वतः ।

गत-मदेन शचीपतिना पुन-

र्दिवि-भवैर्विभवैः समपूजि यः<sup>2</sup> ॥ ३३ ॥

114. सुरलिका-स्वन-मोहित-मानसै-

ब्रंज-वधू-निवहैः सह यो भवान् ।

बहु-तनुर्बहुधापि च खेलम्

व्यतनुतातनु-ताप-भराकुलैः<sup>3</sup> ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Him ; so he stole all their clothes and climbed up a kadamba tree. See, e.g. BhP., 30. 9 ; VisP. 5. 13.

2. The cow-herdesses used to celebrate the sacrifice to Indra called इन्द्र-याग । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice. Indra became angry and ordered that it would rain in Gokul incessantly. कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all. Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP., 10. 25. 18-19.

3. Once कृष्ण became many during the रात्रि and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdesses. See, e.g., BhP. 10. 38. 3.

115. कलथता वहुखिंभव्वी ब्रजे

गतवतापि पुनर्मधुरा-पुरोम् ।

वधु-जना नयनाच्छ्वल-शृङ्खला-

विगलिता गलिताच्य-रसाः कृताः<sup>1</sup> ॥३५॥

116. ऋजु-तनूमनुलेपन-दायिनौ-

मथ विधाय सुदाम-सुखार्चितः ।

रजक-मङ्ग-मुखैः सह मातुलं

निरवधीरवधीरित-सत्-पथम्<sup>2</sup> ॥ ३६ ॥

117. उपन्यादथ शिक्षित-सत्-कलो

मृत-तनूभव-जीवन-दक्षिणः ।

अनुमतः प्रययौ च निजां पुरीं

स्व-गुरुणा गुरुणा प्रमदेन यः<sup>3</sup> ॥ ३७ ॥

1. वलराम also accompanied him. Cp. BhP., 10. 41. 19. मधुरा and मुदुरा are identical. For details about मधुरा, see मधुरा-नाहाल्य of VarP., chaps. 152, 158 etc. For कृष्ण attracting women, cp. BhP., 10. 42. 8, 24, etc.

2. Cp. BhP., 10. 44. 17-41.

3. BHP., 10. 45. 33ff. When the Preceptor of कृष्ण demanded of him as his teaching see the life of his son who died in the sea, कृष्ण and वलराम implored the sea to return the son of the preceptor. The sea replied that he was devoured by a conch called पञ्चम, really a demon, residing inside. They, therefore, killed the demon, blew the conch and rescued the deceased son of the preceptor from the region of Yama.

118. बहुतरं तु जरा-सुत-दोम्दं

शिथिलयन् सुचुकुन्द-गतिप्रदः ।

जलनिधावकरोदतिदुर्गमा-

मसुहृदां सुहृदां सुगमां पुरीम्<sup>1</sup> ॥ ३८ ॥

119. विदित-भौम-सुता-हृदयसु यो

हिज-कुमार-गिराश्चित-कुरिङ्गः ।

प्रियतमां च जहार विरोधिनो

विशिखयज् शिखयन्नपि रुक्मिणम्<sup>2</sup> ॥ ३९ ॥

120. दिनकराम-मणेरपि यादवाद्

भवति दुर्वचनाञ्चकिताव्मनः ।

1. Cp. op-cit., 10. 51.

2. Cp. op-cit., 10. 52-54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a ब्राह्मण to him. कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शिष्यपाल had already been made ; utterly disappointed, she resorted to the temple of the goddess for redress. वलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of वलराम ।

अपि वरादपि (१) लब्ध-सुतस्तयो-  
रुहभयोरुहभयोः करमग्रहीः<sup>१</sup> ॥ ८० ॥

41. कृत-कलिन्द-सुता-कर-पौडनः:  
सपदि मद्र-महीश-सुतादिकाः ।  
कर-बलात् परिगृह्य च बालिका-  
स्वरमयो रमयोपमितांगकाः<sup>२</sup> ॥ ८१ ॥

1. Cp. op-cit., 10. 57. 41.

सवाजित् got the possession of the gem स्वरमय by pleasing the sun-god by means of his penances. कृष्ण wanted the gem for himself. सवाजित्'s brother प्रसेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself. Meanwhile जामवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus :—

“सिंहः प्रसेनमवधीत् सिंहो जामवता हतः ।

सुकुमारक मा रोदीखब छ्वे व स्वरमत्कः ॥”

Then in order to disabuse the public of their suspicion, He fought with जामवान्, vanquished him and took possession of the gem as well as his daughter जामवती। When कृष्ण approached सवाजित् for returning the gem, the latter presented him with his daughter सत्यभामा।

2. Cp. op-cit., 10. 58. 17. 23; HariV., chaps. 120-122.

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, बालिनी replied that her only object was to have विष्णु as her husband. Pleased at her solicitations, कृष्ण married her.

Cp. op-cit., 10. 76. 77-78.

42. नरक-दैत्य-नियन्त्रित-सुन्दरी-

जनमहो परिणीतवतः पुनः ।

सुर-सुनि-प्रवराय निदर्शित-

स्व-महिमा महिमापि च यस्य ते, ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-

प्रहवितस्य तु चेदि-महीशितुः ।

निधनमाशु विधाय ययौ पुन-

र्यजनतो जन-तीष्ठ-करो भवान्<sup>३</sup> ॥ ४३ ॥

44. अपि च साल्व-सुखानचिलानह<sup>३</sup>-

न्नय धनञ्जय-सारथितां गतः ।

1. Cp. BhP., 10. 59. The demon Naraka robbed Indra of all his royal emblems ; so the latter personally reported his grievance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to इंद्रका।

2. Cp. op-cit., 10. 74. 43. चेदिराज is शिशुपाल।

In the राजस्य sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

3. Cp. op-cit., 10. शाल्व felt very much insulted as a consequence of the abduction of रक्षिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

धरणि-भार-हरः सुखमावसः

स्व-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

४५. गिरिश-सेवक-बाण-मदापहा<sup>१</sup>

नृग-महीश-विमोच्च-विधायिनौ<sup>२</sup> ।

दुपदजांवर-भंग-समौरता-

मुपगताऽपगताऽविषु यद्-क्षपा<sup>३</sup> ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादवs mercilessly. Subsequently he was killed by कृष्ण.

1. Cp. op-cit., 10. 63. ऊषा, daughter of बाण, fell in love with king अनिरुद्ध, son of प्रद्युम्न, and grandson of कृष्ण at first sight. Coming to know of this, चित्तेखा, an intimate friend of ऊषा, brought अनिरुद्ध to ऊषा by means of magic. As a consequence a war broke out between बाण and the यादवs in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and ऊषा।

2. Cp. e.g., op-cit., 10. 64 ; हारका-माहात्मा, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp. 529 of the बड़वासी ed.

जैमिनि and सोमशर्मन् quarrelled for the same cow called हंसी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of चूरा।

3. Cp. MahBh., समा-पर्व, 68, vv. 41-48. The famous incident of the महा-भारत in which Lord कृष्ण is represented as saving द्वौपदी from the dishonour of being stripped in public.

46. निज-कलद-हिताय धनार्थिनं

प्रिय-सखः तु कुचेल-महौसुरम् ।

अकृत यः पृथुकाशनतोऽधिकं

सुधनदो धनदोपममाशु तम्<sup>1</sup> ॥ ४६ ॥

47. स त्वं सत्त्व-ततुः समस्त-कलया पूर्णोऽवतौर्णः कुले

ब्रृशीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।

नारोणां नयनासृतायित- वपुश्चैवादि-दिष्टान्तकृद्

भक्तानामखिलार्थ-कल्पक-तरः क्षणैधि नः अयसे<sup>2</sup> ॥ ४७ ॥

48. इति क्रिति-सुरोत्तम-प्रियमनेन संपादयन्

सुराधिप-सुतेन च प्रमद-भार-पूर्णामना ।

समित्य निज-मन्दिरं सह कलद-पुत्रादिभिः<sup>3</sup>

... ... ... ॥ ४८ ॥

49. विहारैरित्याद्यैर्जगदखिलमानन्द-भरितं

वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp. BhP., 10. 81. 7ff. Kucela, also known as सुदाम, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्दूल विक्रौडित ।

3. Metre पञ्ची ; one line missing.

अशेषाघ-ध्वान्त-प्रशमन-दिनेशायित-गुणः  
स कृष्णः कल्याणं कलयतु सदा वो बहुतरम्<sup>1</sup> ॥ ४८ ॥

50. रोगार्त्याऽपि रवि-वर्म-कुमारकस्य  
जातादरेण मनसा वचसि प्रकामम् ।  
मौख्यं समयं<sup>2</sup> विगणय्य<sup>3</sup> कृतं मयैतत्  
काव्यं सुदा बुध-वराः परिशोधयन्तु<sup>4</sup> ॥ ५० ॥

इति लृतीयः सर्गः ॥ ३ ॥

समाप्तं चेदं काव्यम् ।<sup>4</sup>

1. Metre शिखरिणी ।
2. समायविगणय्य ?
3. Metre वसन्त-तिक्तक ।
4. India Office Library, MS. no. 8158 ; see Keith's Catalogue of Sanskrit MSS. in the India Office Library, Vol. II., p. 1539.

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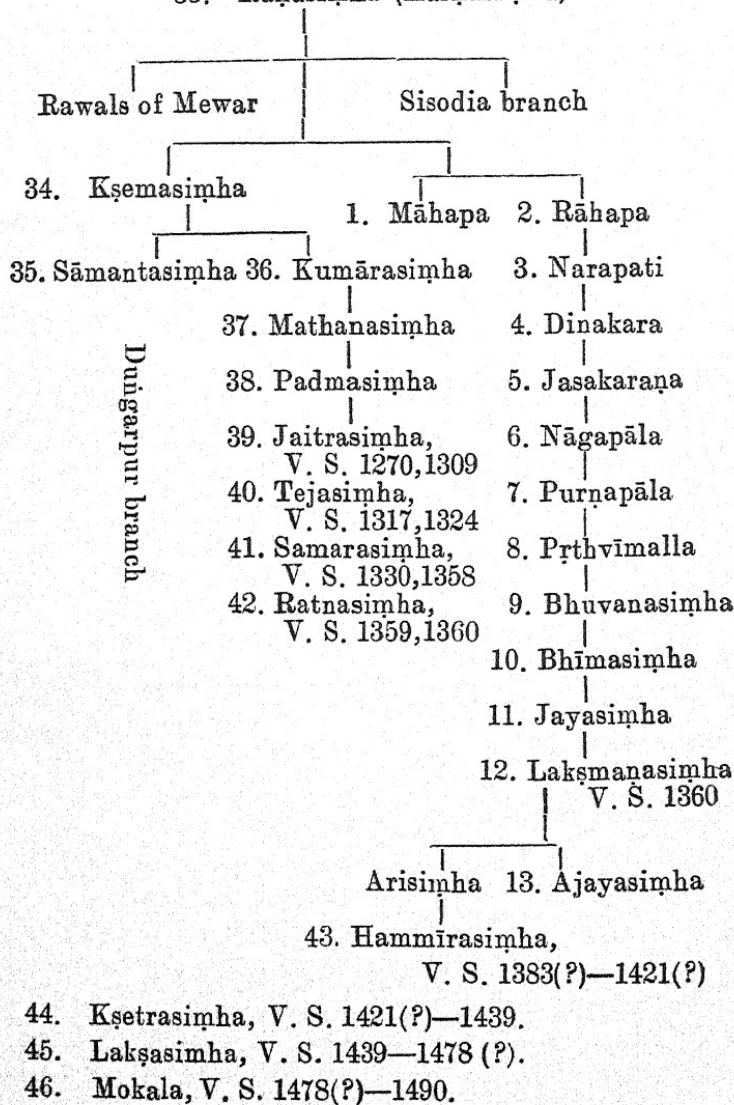
## APPENDIX I

### *The Rāṇās of Mewar*

Guhil—the present Rāṇā, Sir Bhūpāla Simhā.

1. Guhila (Guhadatta)	Bhartrpatta II (V.S. 999,1000)
2. Bhoja	
3. Mahendra	
4. Nāga or Nāgāditya	
5. Silāditya (Śila), Vik. Samvat 706.	
6. Aparājita, Vik. Samvat 718	
7. Mahendra II	
8. Kālabhoja (Bāpā) V.S. 791 and 810	
9. Khummāṇa, V. S. 810	
10. Mattaṭa	
11. Bhartrbhāṭa (Bhartrpatta)	
12. Simha	
13. Khummāṇa II	
14. Mahāyaka.	
15. Khummāṇa III.	
16. Bhartrbhāṭa or	
	17. Allaṭa, V. S. 1008, 1010
	18. Naravāhana, V. S. 1028
	19. Śalivāhana
	20. Śaktikumāra, V. S. 1034
	21. Ambāprasāda
	22. Sucivarman
	23. Naravarman
	24. Kirtivarman
	25. Yogarāja
	26. Vairāṭa.
	27. Hamsapāla
	28. Vairisimha
	29. Vijayasimha, V. S. 1164 and 1173
	30. Arisimha
	31. Coḍasimha
	32. Vikramasimha

### 33. Ranasimha (Karnasimha)



47. Kumbhakarṇa, V. S. 1490—1525.
48. Udayasimha, V. S. 1525—1530.
49. Rāyamala, V. S. 1530—1566.
50. Saṅgrāmasimha (Sāmgā), V. S. 1566—1584.
51. Ratnasimha II, V. S. 1584—1588.
52. Vikramāditya, V. S. 1588—1593.
53. Vanavīra, V. S. 1593—94.
54. Udayasimha II, V. S. 1594—1628.
55. Pratāpasimha, V. S. 1628—1653.
56. Amarasiṁha, V. S. 1653—1676.
57. Karṇasiṁha, V. S. 1676—1684.
58. Jagatsimha, V. S. 1684—1709.
59. Rājasimha, V. S. 1709—1737.
60. Jayasiṁha, V. S. 1737—1755.
61. Amarasiṁha II, V. S. 1755—1767.
62. Saṅgrāmasimha II, V. S. 1767—1790.
63. Jagatsimha II, V. S. 1790—1808.
64. Pratāpasimha II, V. S. 1808—1810.
65. Rājasimha II, V. S. 1810—1817.
66. Arisiṁha II, V. S. 1817—1829.
67. Hāmmīrasimha II, V. S. 1829—1834.
68. Bhimasimha, V. S. 1834—1885
69. Javānasimha, V. S. 1885—1895.
70. Sardārasimha, V. S. 1895—1899.
71. Sarūpasimha, V. S. 1899—1918.
72. Sambhusimha, V. S. 1918—1931.
73. Sajjansimha, V. S. 1931—1941.
74. Fatahsimha, V. S. 1941—1987.
75. Sir Bhūpālasimha, V. S. 1987—

## APPNDIX II

### *Metres of the Ragbunāthabhyudaya*

Canto	Verse or Verses	Name
I	1—73	इन्द्रवज्रोपेन्द्रवज्रामिश्रोपजाति
	74	पुष्पितामा
"	75	वसन्ततिलक
"	1—57	मालभारिणी
II	58	वसन्ततिलक
"	59	मालिनी
"	60	वसन्ततिलक
III	1—49	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
	50	शार्दूलविक्रीडित
"	51	मालिनी
IV	1—69	प्रबोधिता
"	70	वसन्ततिलक
"	71	इन्द्रवज्रा
V	1—57	रथोद्धता
"	58	मालिनी
VI	1—58	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	59	वसन्ततिलक
VII	1—78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	79	शालिनी
VIII	1—2	सुचिरा
"	3	मञ्जुभाषिणी

Canto	Verse or Verses	Name
VIII	4	उपजाति
"	5	शालिनी
"	6	मालभारिणी
"	7	वसन्ततिलक
"	8—9	द्रुतविलम्बित
"	10	रथोद्धता
"	11	मालभारिणी
"	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
"	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
"	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
"	15	खागता
"	16, 23,	ओपच्छन्दसिक
"	17, 51, 53, 67	मञ्जुभाषिणी
"	18, 44, 56, 84, 86, 91	रुचिरा
"	19	प्रहर्षिणी
"	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
"	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
"	22	मालिनी
"	28	उपेन्द्रवज्रा
"	26, 34	वसन्ततिलक
"	27, 35, 48	इन्द्रवज्रा

Canto	Verse or Verses	Name
VIII	28, 30, 31	स्वागता
„	36, 55, 59, 62, 66	वंशस्थविल
„	45, 73	रथोद्धता
„	52	पुष्पिताम्रा
„	98	इन्द्रवंशा
IX	1—69	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	70—71	मालभारिणी
X	1—61	शालिनी
„	62	मालभारिणी
„	63, 64, 69, 71	उपजाति
„	65	वसन्ततिलक
„	66	शालिनी
„	67, 68	रुचिरा
„	70, 72, 75, 96	मालभारिणी
„	73, 97	द्रुतविलम्बित
„	74	पुष्पिताम्रा
„	76	शार्दूलविकीडित
„	77, 95	वंशस्थविल
„	98, 102, 107	स्वागता
„	108	रथोद्धता
„	106	शार्दूलविकीडित
XI	1—95	वंशस्थविल
„	96	मालभारिणी
„	97	द्रुतविलम्बित
„	98—107	स्वागता
„	108	रथोद्धता

Canto	Verse or Verses	Name
XI	109	शार्दूल-विक्रीडित
XII	1, 8, 13, 18, 24, 25, 29, 32, 69, 70, 73, 80, 85, 89	मालभारिणी
"	2, 3, 15, 20, 22, 31, 75, 77	वंशस्थविल
"	4, 28	पुष्पिताम्रा
"	5, 6, 14, 16, 23, 30, 35, 45, 50, 58, 60, 68, 69, 71, 72, 76, 78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	7, 27, 34, 81, 88	वसन्ततिलक
"	9	मालिनी
"	10	सुन्दरी
"	1b, 12, 17, 19	द्रुतविलम्बित
"	26, 33, 36, 37, 44	रथोद्धता
"	52, 57, 79, 82, 84	मञ्जुभाषणी
"	74	मालिनी
"	86	पञ्चामर
"	87	स्वगधरा

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## ABBREVIATIONS

AbhCin.	= Abhidhāna-cintāmaṇi.
AgniP.	= Agni-purāṇa.
AitBra.	= Aitareya Brāhmaṇa.
AmarK.	= Amara-koṣa.
AmaraKU.	= Amarakośodghāṭana.
Anek Saṅg.	= Anekārtha-Saṅgraha.
AnnRaj.	= Tod's Annals of Rājasthāna.
AnuB.	= Āṇu-bhāṣya.
ApSS.	= Āpastamba-śrauta-sūtra.
Ast.	= Aṣṭādhyāyī.
AsvGS.	= Āśvalāyana-grhya-sūtra.
AsvSS.	= Āśvalāyana-śrauta-sūtra.
BaudhSS.	= Baudhāyana-śrauta-sūtra.
BhagG.	= Bhagavad-gītā.
BhP. or BhagP.	= Bhāgavata-purāṇa.
BhaK.	= Bhaṭṭi-kāvya.
BrahVP.	= Brahma-vaivarta-purāṇa.

BṛhadDhP.	=Bṛhad-dharma-purāṇa.
Chow. ed.	=Chowkamba edition.
Contri of W. to S.L.	=Contribution of Women to Sanskrit Literature.
DanC.	=Dāna-candrikā.
DanD.	=Dāna-darpaṇa (as quoted in the Tithi-tattva, p. 153)
DanKh	=Dāna-khaṇḍa.
DanKK.	=Dāna-kriyā-kaumudī.
DanS.	=Dānasāgara.
DhatRKD.	=Dhātu-rūpa-kalpa-druma,
GautDS.	=Gautama-dharma-sūtra.
GitG.	=Gīta-govinda.
HarV.	=Hari-Vamśa.
JaimBrah.	=Jaiminīya-Brāhmaṇa.
JainHV.	=Jaina-Hari-vamśa.
KalP.	=Kālikā-purāṇa.
KalkiP.	=Kalki-purāṇa.
KalpDK.	=Kalpa-dru-kośa.
KatPar.	=Kātantra-pariśiṣṭa.
KatS.	=Kātantra-sūtra.
Kath Samh.	=Kāthaka-saṃhitā.
KatSS.	=Kātyāyana-śrauta-sūtra.
KavAlam.	=Kāvyālambakāra.
KurP.	=Kurma-purāṇa.
LatSS.	=Lātyāyana-śrauta-sūtra.
MBh. or MahBh.	=Mahābhārata.
MaitS.	=Maitrāyaṇi-saṃhitā.
ManDS.	=Mānava-dharma-sūtra.
ManSS.	=Mānava-śrauta-sūtra
MatP.	=Matsya-purāṇa.

MeruT.	= Meru-tantra.
MohM.	= Moha-mudgara.
MugB.	= Mugdha-bodha.
NarDS.	= Nārada-dharma-sūtra.
PancaBrah.	= Pañcavimśa-Brāhmaṇa.
PanR.	= Pañca-rātra.
PasNA.	= Pāscātya-nirṇayāmr̥ta.
RagV.	= Raghu-vamśa.
Rama.	= Rāmāyaṇa.
RenM.	= Reṇukā-māhātmya.
RV.	= Ṛg-veda.
SahD.	= Sāhitya-darpaṇa.
SamsRM.	= Saṃskāra-ratna-mälā.
SamkSS.	= Sāṅkyāyana-śrauta-sūtra.
SarK.	= Sarasvatī-kaṇṭhābharaṇa.
SatBra.	= Satapatha-Brāhmaṇa.
SatSS.	= Satyāśāḍha-śrauta-sūtra.
SidKaum.	= Siddhānta-kaumudi.
SkanP.	= Skanda-purāṇa.
TaitBrā.	= Taittirīya-Brāhmaṇa.
TaitS.	= Taittirīya-saṃhitā.
TithT.	= Tithi-tattva.
UnavSamh	= Uṇavimśati-saṃhitā.
VaitSS.	= Vaitāna-śrauta-sūtra.
VajSamh.	= Vājasaneyi-saṃhitā.
VamP.	= Vāmana-purāṇa.
V. P.	= Vana Parvan.
VarP.	= Varāha-purāṇa.
Visnu.	= Viṣṇu-saṃhitā or smṛti.
VisnuP.	= Viṣṇu-purāṇa.
YajnS.	= Yājñavalkaya-saṃhitā.

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*Amara-koṣodghāṭana* by Kṣirasvāmin. See *Nāma-lingānuśāsana* (also called Amara-koṣa) by Amara-siṁha: A. by K.

Amarasiṁha. *Amara-koṣa*.

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Some wrong readings of the MS. of the Santāna-gopāla as corrected.

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जद्यात्	जद्यां	53	16 (d)
०शौर्यात्	शौर्यात्	53	19 (e)
करठीरवान्	करठीरवान्	53	19 (d)
इत्यूचिषोऽस्य	इत्यूचुषोऽस्य	54	20 (a)
न ततुं	स्वततुं	57	37 (e)
भोग-भोग	भोग-योगः	58	39 (b)
जायते	ज्ञायते	58	39 (d)
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अग्रमहो	अघमहो	71	14 (c)
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स्वमोहित	स्वनमोहित	78	54 (a)
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दृष्टान्त	दिश्नान्त	84	47 (c)

CORRECTIONS

For	read	p.	
कृत	कारित	16	colophon
"	"	46	"
41, 42, etc.	121, 123, etc.	81f.	

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